

# VOGUE





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(Continued on page 5)



## SHOPPERS' AND BUYERS' GUIDE

(Continued from page 4)

### Mourning Millinery.

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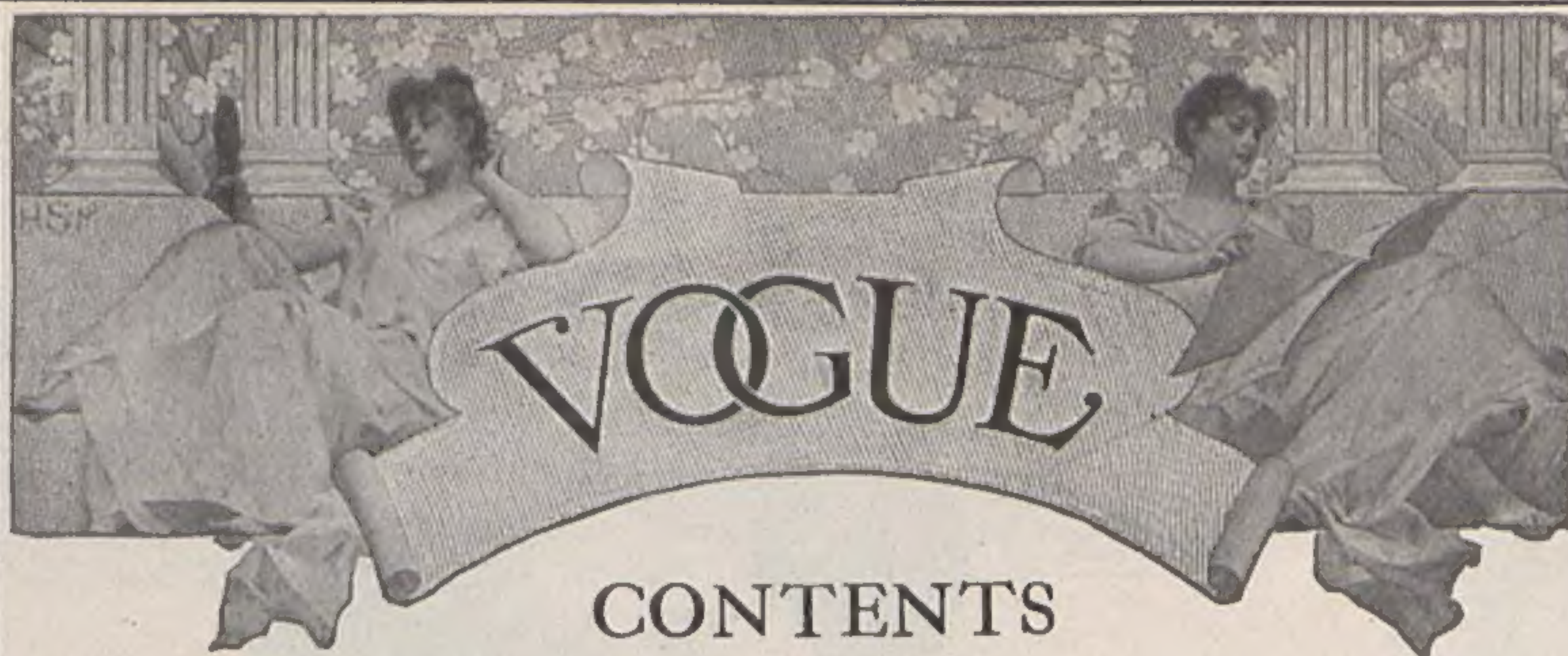
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## VOGUE'S NUMBER FOR MEN

We do not hesitate to say that never has so complete an exposition of men's fashions appeared between the covers of a magazine as will be contained in Vogue of February 5. Not only will every department of the main wardrobe be fully illustrated and described, but every style depicted will reflect the smartest mode of the season, and every word be one of authority. As a man you want to dress well. As a woman you want to know how men of refinement and good style should dress. Informal day attire, correct afternoon apparel, formal and informal evening dress, outing suits and haberdashery—you will find them all fully covered in this number, and in addition many instructive articles on the manners and customs of men, and much of special interest to mere woman. For sale on all newsstands next Thursday. Price 10 cents.

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## FASHION IDEALS OF TWO FAMOUS PRIMA DONNAS

A Glimpse of the Rare and Costly Plumage that Bedecks these  
Charming Song Queens in Their Leisure Hours

By Eleanor Raeburn

THE artistic temperament has many avenues of development, and an interest in the evolution of beautiful apparel is not an unworthy phase of it. When one sings, the white light of criticism necessitates that the artist should be always above criticism. Sometimes, the most beautiful costumes possessed by the operatic singers are never seen upon the stage, but are reserved exclusively for social appearances. A few of them, of course, are intended for concert use, but all are planned with distinct forethought, not only by the future wearer—who usually suggests what she desires for her ensuing season—but also by her modiste advisers in Paris or Vienna. The whirring looms of velvet and silk are set spinning for her; rare furs from Arctic seas are brought to envelop her; rich laces, embroideries and gems from the Orient are utilized to satisfy her extremest caprice; for full well does "Madame la Couturière" realize how advantageously her creations will be exploited on the bewitching figures of those adorable singers, and receive that high appreciation which they deserve.

GERALDINE FARRAR'S  
BOUDOIR

It was in the apartment of the prima donna, Geraldine Farrar, that the maid brought forth a luxurious shoulder-wrap of chinchilla fur and white velours de soie, and spread it out for our private viewing, when the hostess, smiling at our rhapsodies, said:

"Apportez-moi, Lucie, cette robe Joséphine!"

Pending the arrival of this costume, the shoulder-wrap with all its dainty French complexities, received further inspection. Both edges of the straight scarf of white velours de soie were finished with a wide double-over border of the chinchilla fur, and the ends of this scarf were drawn together with a pretty arrangement of gray lousine ribbon bows, which, when worn, met at the waist-

line in front. From that point, fell straight stole ends of the velours, which were lined with silver lace, and finished with long tasseled chenille fringe, giving a tone and character indescribably chic. Made specifically for warmth, the shoulder part of the wrap was lined with white velours de soie that was brocaded in an exquisite pattern. An enormous round muff that was meant to accompany this beautiful wrap, had the stripes of the fur meeting in the center, chevron-wise; and a shirred band of silver galon gave a rich finish to the opening intended for the hands.

The "robe Joséphine" was a picture-gown, with a rich ground-work of bright coquelicot red Canton crêpe, fashioned in the pure Empire style, and heavily embroidered all over the skirt portion with motifs of gold bullion, each having a rhinestone for its center; this design diminishing towards the train, which was covered only with golden Napoleonic bees! The short bodice was an arrangement of fine black Tosca net, just heavy enough to dim slightly the incarnadine crêpe, caught on the bust with an elaborate bow-knot consisting of gold spangles and bullion and rhinestones. Falling straight down from the bust to knee-depth, without drapery, were two tunic portions, opening in front, of the Tosca net, bordered all around with black velvet ribbon an inch and a half wide, having a continuous row of rhinestones on its inside edge. Strands of rhinestones were suspended from the right shoulder to the left side of the ceinture, and gleamed here and there over the transparent black which partly revealed the short gold-lace sleeves.

No ornaments are worn with it except the bands for the hair. These bands were made of the same red crêpe as the costume, each bordered on one edge with gold bullion trimming in the Greek-key pattern, and were intended to close under the Empire coiffure

Miss Farrar's wonderful "robe Joséphine,"  
a clever mingling of red and black and  
gold. With this gown Miss Farrar  
wears her hair in Empire Style



With a gown of vivid green charmeuse Miss  
Farrar wears this effective Mme.  
de Staël turban

of short curls at the back with a clasp of jeweled eagle wings. Miss Farrar adds, customarily, with this coiffure, a bunch of the same curls falling over the brow, in the Josephine fashion.

Upon request, the services of the maid were again engaged, and a superb afternoon gown in which Miss Farrar has appeared this season at box parties and receptions was displayed. The material itself was exceptionally beautiful—an antique damask design brocaded in castor velvet on heavy Nattier blue satin. The skirt which was narrow—scarcely two yards in width—was finished around the foot with a sumptuous Labrador fur, somewhat resembling skunk, but more beautiful and longer. The panel front extended over the hips and was repeated down the back, being outlined with heavy cords. The bodice had a number of features that gave it novelty and dignity. Opening on the left side, Russian style, over a guimpe of d'Alençon lace, it was caught at the ceinture with a heavy gold cord, ending with tassels, that was carried across and formed a unique garniture. The sleeves were long and finished with lace. The hat designed to be worn with this rare costume was of black velvet, very large and effective, the crown completely covered with castor ostrich willow plumes; and the large round muff of the Labrador fur was relieved with a galon of mingled gold and silver.

Another strikingly original costume was an afternoon gown, of green charmeuse, a vivid blinding green that had wicked snaky shadows of blue in its folds and caused everything else to look faded. Its draped tunic was most gracefully disposed, and the round-necked white guimpe to the bodice was trimmed with silver galon, while a cross-over arrangement of chiffon-cloth, exactly matching in color, gave lightness and buoyancy to the scheme. With this attire was to be worn a dream of a charmeuse turban, entirely in the Mme. de Staël manner, with two splendid green ostrich tips on one side—one of them standing at least a foot straight up in the air and caught with a large ornament of emerald and oxydized silver. The sleeves were long—no



gloves were intended to be worn—and, by way of accent, emeralds in ring, or pendant, might be added sparingly. The furs selected for the costume were silver fox.

So as not to derange the perfect lines of the



*Swathed in the gleaming folds of this lovely wrap, with her hands thrust deep into the huge chinchilla muff that accompanies it, Geraldine Farrar makes a fascinating picture*

silhouette for these present-day costumes, the problem of undergarments has been most carefully considered, and the "maillot"—a closely woven silk combination, worn over the corset—solves it perfectly; proving sufficiently protective for warmth in the house. Of course, whenever outdoors, heavy fur wraps are added.

And what marvels of luxury some of those wraps were. There was one all-black made of caracul with a deep border of handsome black bear all around, fastened on the left side with an enormous hook clasp, carved from bone and resembling jade. This unique ornament gave distinction to the garment, and had been designed especially for Miss Farrar by Lalique, the celebrated Parisian jeweler. The inside finishing of the coat was also characteristically Parisian, for a facing of black plush was set as high as the fur border extended, overlapping the gold satin lining of the rest of the garment. Another especially rich wrap—a favorite of the wearer—was made of old-rose velours de soie, lined throughout with sable breasts and bordered with "Labrador." A novel arrangement was noted at the back; the material had been shirred not far from the bottom into a straight band of the fur that extended across the back only, ornamented at each end with an elaborate passementerie motif of rose-colored cord. Another fascinating wrap was made of white panne velvet, covered with an all-over design of crystal motifs, graduating in size, and smaller at the shoulders. It was finished with an exquisite border of white fox, and the inside lining was of ermine.

This garment might serve as the perfect finishing touch to an evening gown of white charmeuse which Lucie submitted as a "bonne-bouche" to the feast of beauty. It was the most charming example imaginable of the modern Greek style of costume. The short bodice had the décolletage veiled in pink tulle, and a dainty detail was the variance in the sleeves—the left one being of this same cobweblike texture (well-named "pink illu-

sion") finished with a narrow crystal fringe; and the right sleeve, of the charmeuse, had the altogether delightful "allure" of a drapery of chiffon floating from the elbow. The tunic drapery was classic in its folds, and its beautiful decoration was concentrated in a gorgeous sunburst, consisting of rhinestones, crystals, spangles and gold thread. This brilliant garniture semi-circled the right arm-scy, and outspread itself upon the bust, forming a glittering starting-point for the tunic decoration, where scrolls of inch-wide gold trimming, to correspond, were displayed; five of them on the left part of the tunic, diminishing towards the hip. The entire train was bordered, in the Greek fashion, with wider gold trimming of the same sort; and the drapery was caught here and there in such a way as to achieve exquisite lines and curves when the wearer moved. Admirably adapted to her distinctive type of beauty—a rare combination of brunette coloring with violet blue eyes—this toilette of sumptuousness seemed to demand only one thing more. Diamonds only are worn

with this costume, a short neck-chain of these jewels hanging as low as the bodice, and a tiara of smaller diamonds. This makes an entirely harmonious effect, and gives a tone of emphasis to the white-and-gold gown.

#### MME. CARMEN MELIS AT HOME

Another day, it happened that Mme. Carmen Melis, the new star at the Manhattan Opera House, graciously accorded us, at her apartment near Madison Square, a view of her Paris gowns; which, like those of Miss Farrar, were representative of the most widely known authorities of the French capital. It was at the hour when all the world was drinking tea and gossiping, with that delightful dropping-in habit adopted by the New York woman during the social season.

By birth a Sardinian, Mme. Carmen Melis is of Spanish descent, and in reality inclines far more to the Castilian than the Italian type; possessing rich blue-black hair, lustrous eyes with a fine intelligence in them, a clear dazzlingly white complexion, exquisitely mod-



*Mme. Carmen Melis in her superb gown of priceless lace with its novel sash drapery of soft black satin*



*One of the stunning picture hats that are especially becoming to Mme. Carmen Melis*

eled features, and a figure of classic mould. Especially noteworthy are her hands, which are beautiful in their proportions, and indicative of character, with the fingers denoting the artistic temperament.

When the important subject of clothes was eventually broached, there were glimpses submitted of ravishing new gowns, smart with the Parisian *cachet*, which called forth expressions of satisfied delight from the visiting contingent.

Take that superb lace costume in Mme. Melis's wardrobe, how adorably simple it is, yet how expressive of style! The richness of the Duchesse pattern, procured from the famous Jusurum "maison de dentelles" in Venice, (whose laces, I am told, are like a signed masterpiece in value), composes a décolletée princesse effect, absolutely without a break in its lines, the all-over continuity of the design being perfect. The original foundation of white taffetas has been carefully veiled all over with white Ninon de soie, which forms just the right sort of a soft background for the figure of the lace. It was at the bottom of the skirt that the charm of detail was most evident. Instead of the intermediate slip of Ninon following the example of the taffetas one, and being similarly hemmed, as would be most natural, it was confined at the foot with a very full puff of the Ninon, about eight inches in width, distinctly puffy at the bottom but shirred flat on its upper edge. This arrangement formed the best possible support for the rose-edged pattern of the lace, and was far more effective than a mere flounce would have been. Not a bit of trimming finished the décolletage of this distinguished lace robe—no softening with tulle or gauze—except a narrow line of gold galon, the same proving the finish to the transparent elbow sleeves of the lace. The gown possessed one distinctive feature, however, in its sash drapery of black Liberty satin. Caught high on the right hip with a large jet cabochon, and dropping low on the left side of the skirt, where it was caught with another jet cabochon, this simple device gave an almost startling effect of contrast, as well as surprising chic to the ensemble. At once, the plain lace princesse became a stunning evening toilette, invested with an individual charm, quite distinct from its beauty of pattern.

Another picturesque evening gown was that of silver gray net, richly appliquéd with lace in an all-over design of high relief, and glittering with spangles. This was made over

(Continued on page 30.)





# A S E E N B Y H I M

Music, Music Everywhere, and Much of It That's Bad—Season of Private Musicales  
—And Best of All the Music of the Wind in Southern Pines

"Music hath charms to soothe the savage breast,  
To soften rocks, or bend a knotted oak.  
I've read that things inanimate have moved,  
And as with magic souls, have been informed  
By magic numbers and persuasive sound."



WONDER how many people read Congreve in these latter days, or even remember that it is his tragedy of "The Mourning Bride" which begins with these oft quoted lines? Perhaps the New Theatre might be persuaded to put on one of his old artificial comedies. It would have the charm of novelty, and I am sure would be enjoyed. Just now we are having a plethora of opera—comic and grand—as well as of concerts and recitals.

## WHAT HE WHO EATS MUST HEAR

There is music—music everywhere, for we always overdo things in New York when we really get going. We are pursued with excerpts from the Metropolitan and Manhattan productions, deftly mingled with "Rings on her fingers and bells on her toes"; we dine and sup to music in hotels and restaurants—indeed I know of only one place in town where there is no band, since Delmonico's became a victim to the craze—and the worst of it is that the orchestras, or bands or musicians, or whatever you chose to call them, have traditional selections. Sometimes it is the Serenade from Les Contes d'Hoffman, very badly played; sometimes a wild-eyed, long-haired violinist faces you, a la mode de Strauss, and just as you have made up your mind that you are to be treated to an exhibition of execution, you get some such sentimental trash as Hearts and Flowers, or the Rosary, or a selection from La Boheme, and then again you are given canned melody, accompanied by the band, in which event you are also pretty sure to be greeted with Caruso in his howling moments. Why did this singer, who really can sing, always yell into a record the eternal Pagliacci, the Boheme, the Madame Butterfly, La Donna from Rigoletto, the Salut Demeure Chaste et Pure, of Gounod, or some other abomination. The other evening when I was dining with some friends whom I had not seen for some time in the restaurant of a great Fifth Avenue hotel, we had to eat our dinner in silence, for although we had the past summer and numerous other things to discuss, it was impossible to converse, with the march from Tannhauser, with all the brasses on, banging in our ears. And this was followed by the Easter hymn, by all the Sicilian passion of the Caveleria, and as a final touch, in quick succession by "Oh You Kid," "The Jolly Bachelors" and the "Ride of the Valkyrie"—surely a catholic selection. At the little Italian restaurants one gets Fucula, Santa Lucia and a third new terror from Naples, which sounds like "Cracki-Racki," and in the chorus of which the audience joyfully joins. Even in a tiny Hungarian restaurant in the purlieus of Second Avenue, the leader of the band comes down from his perch and sidles up to your table with violin and bow posed, and then he hurls himself

into one of those intricate Czardas, which always suggest to me some terrible physical torture in the abdominal regions. This is all a compliment to you and of course you promptly hand him a coin.

## OUR SO-CALLED NATIONAL ANTHEMS

As a man with Southern blood in my veins I boil at Dixie while the great mass applauds. There are occasions when it is inspiring, and one such I remember when after years of

great multitude—and it was the time and the place that gave us our emotion. Sometimes we feel the same thrill and tremble when we hear the Star Spangled Banner abroad. And yet I like neither tune.

Of course, one must rise to one's feet at the Star Spangled Banner, but it should never be played during dinners, except when some government personage enters the room.

## IN PLAY HOUSES AND DRAWING ROOMS

There is improvement at the playhouses, and at some we are entirely spared the miserable fiddling and playing between acts, which was a survival from other days to appease the pit and gallery. However, even in some of the editorials of N. P. Willis (written in the thirties) fierce protest was made against the execution of a certain tune, which he called No. 18, and which, it seems, was rendered night after night by the band of the Park Theatre. Just now we are coming into the season of private musicales, and shall be asked to hear famous singers at short range in drawing and ballrooms. Cards are already out for a number of these entertainments, of which Mrs. Clarence Mackay is to have one, with Miss Farrar as the soloist. Later Mrs. Lathrop will sing in another drawing room, with Mme. Liza Lehmann, with her quartette from London and her charming composition, "In a Persian Garden," is in great request. A few years ago society was not over civil at a recital given in the ball room of the residence of the late J. Henry Smith, by no one less than the divine Caruso himself, but it must be remembered that it was opera night, and that we may have had too many good things.

## AND SO TO THE SOUTH

And from the music of the drawing room and the stage, we are turning to that of Nature—leaving in shoals for the land where the mocking bird sings, to be soothed to sleep by gentle zephyrs whispering through the tall palms, and by the never ceasing lullaby of the waves of the Southern seas as they break upon the shores of tropic islands. In short, we are off to Nassau, to Porto Rico, to Cuba, and the other delightful resorts of the Spanish Main, where I hear that some delightful entertainments are given to the winter visitors. Col. George R. Colton and his sister, Miss Marjorie Colton, are in Porto Rico, the latter one of the "Army Girls" who were among the favorites at the White House, and a member of President Taft's party in the Philippines, where her brother was then in charge of the custom service.



Miss Marjorie Colton, who is acting as hostess for her brother, Col. George R. Colton, in Porto Rico.

reconstruction the late Jefferson Davis delivered an oration at the Cotton Exposition in New Orleans. But it was a beautiful Spring afternoon, we were in the open—a



## PUT YOURSELF IN HIS PLACE



RUDENESS to the public is frequently the subject of editorial admonishings, as well as the basis of many complaining letters to the press, but there are seldom any chidings for the boorish attitude of the public toward those who serve it in the capacity of clerk, ticket seller, car conductor, elevator runner, and other occupations that bring them into close contact with a large number of people. Each one of these classes in the community is accused in turn of being rude, and — judging from the criticisms which are freely made—it seems to be expected that they shall at all times be well bred and considerate, yet, while demanding that they shall possess a degree of self-restraint warranted never to give way, even under the greatest provocation, it does not appear to occur to the man (and more especially the woman) in the street that he is asking of the serving class an ideal of conduct which neither he, nor his associates, come anywhere near approaching in their own behavior. The great army of servers come from homes where the supreme effort of all concerned is to secure the bare necessities of life—the need-driven father and mother having no time to consider graces of deportment, or opportunity to study the psychology of self-restraint—and it is therefore not only most unreasonable, but utterly absurd to expect in them a higher development in civility, than is found in those who have enjoyed the advantages of home training and more polite social intercourse.

If the great public would only pause long enough to give the matter a thought, it would realize that it is not only deadly monotonous to spend one's days shut up in a small ticket office, reaching for the public's dribbled-in money and giving bits of pasteboard in return, but that bad air, lack of sunshine and exercise, and the hurry of passing crowds all combine to make such a strain on the nervous system as develops many disorders—not at first sufficiently severe to interfere with the performance of work, but more or less distressing to the victims. Indeed, if the conditions under which the majority of workers serve the public were sympathetically considered, it would be discovered that they make heavy demands upon physical endurance as well as upon temper. The mere act of constantly coming in contact with large numbers of persons, and being under the necessity of addressing, and explaining things to many of them, is a strain even upon those who are well nourished and without financial anxieties. But what must it be to those whose diet, through ignorance or poverty, or both, is not properly nourishing, so that their physical condition is far from fit, and to those who in addition are always on the ragged edge of anxiety in regard to money matters?

Is there nothing to be said on the other side? Without doubt there are instances where the server's conduct is beyond the pale of adequate excuse, but the derelictions of this class are so continually being aired in public conversation that it seems only just that its side should be presented, and that the served should be stirred to a searching of heart. Let those who complain of the bad manners of the serving classes put themselves in their places. They will soon find that they are being stripped of drawing-room graces of speech and manner by the incessant, and largely unreasonable, demands of that great bully of a public, which, when it pays for its ticket, thinks it the fair thing to exact from tired, over-busy men, the last ounce of service, and further to weary them with upbraidings over a corporation's derelictions for which they are not in the least responsible.

The public is greatly offended when it is soundly berated by an irate railroad man, but, instead of getting purple in the face from rage when nasty things are said of it, it would be more becoming, as well as more profitable, for it to undertake a little self-analysis.





EVENING GOWNING ON SIMPLE LINES

FOR "FASHION DESCRIPTIONS" SEE PAGE 27

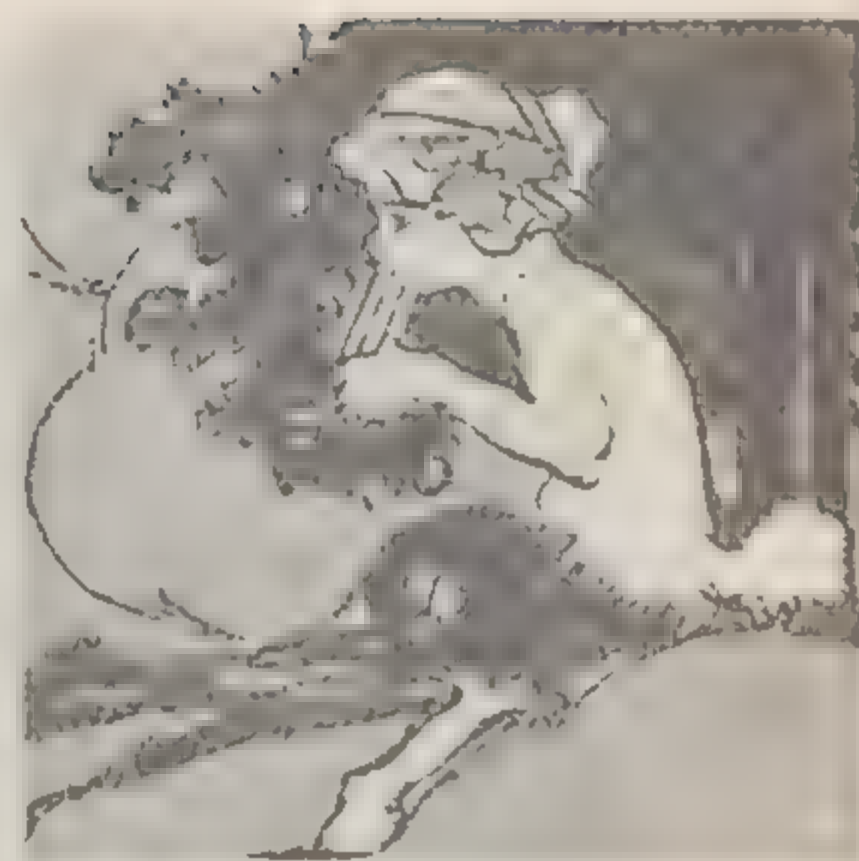




# WHAT AMERICA OFFERS THE MUSIC STUDENT

A Good Musical Education May be Obtained in Our Own Cities,  
but There Are Many Snares for Struggling Aspirants—  
Some Suggestions and Examples for New Comers

By Pierre Van Rensselaer Key



EVERY day in the year in hundreds of the cities, towns and villages of this country, young men and women, bent upon a musical career, ask themselves, and those they know, that most difficult question: "With whom shall I study?" To the layman, and even to many patrons of music, the seriousness of the answer may not be apparent, but since the fact is that upon selecting the right teacher depends the ultimate success or failure of those who embark upon the sea of music, its importance cannot be sufficiently emphasized.

Talk about industry winning its reward, and genius consisting of an ability to work hard often fails to apply to the study of music, for the land is filled with musical failures whose lack of success is due solely to misdirected effort. When we first begin to realize this fact we are apt to demand with some warmth why such a state of affairs is permitted to bring disappointment to hosts of ambitious and earnest young people, whose wasted years might otherwise have been used to better advantage, but later it becomes clear that the fault rests for the most part with the art itself. There always has been, and always will be, a degree of elusiveness to it that those who push doggedly on, like the blindfolded person in a drawing-room game, never succeed in grasping.

Most of the professional musicians whose photographs are reproduced on these pages climbed to their present positions only after years of unremitting endeavor, in which earlier footsteps had to be retraced. The student whose eyes shine with the light of anticipated success would doubtless hesitate if this truth were more clearly seen at the beginning, but in most instances it is not appreciated until it is too late to more than partially rectify the errors of first years of work, and then the disappointed, but enlightened, student tries for the next lower rung in the artistic ladder. Not a day goes by that does not see many conscientious workers despairing of their goal. Not an hour elapses that does not hear the heart-cry of bitter disappointment. And so each month hundreds of worn out Americans, weary of the struggle, drop from the ranks, with empty pocketbooks and denunciatory words for the man or woman who started them in the wrong way, or whose ignorance kept them from acquiring the breadth of musical knowledge indispensable to progress.

Do not fondly imagine, as you sit comfortably in your chair listening to some singer, or pianist, who has already arrived, that his or her professional path has been strewn with orchids. There is never a moment in the career of the successful

musician when the state of complete contentment is uppermost. Even Enrico Caruso—the emperor of tenors, the idol of a half-dozen musical nations, the man who receives two thousand dollars every time he sings—is continually keying his nerves to a higher pitch to meet the in-

on the nervous system, for there is always constant effort, and the obsessing fear that a glance over the shoulder will reveal the shadow of some rival threatening a position that has been won only after many hardships and much striving. The things worth while in music, as in other profes-

sional drawbacks to the progress of the embryotic artist is the failure of the teacher to develop his knowledge of music in the broad sense, at the same time that the mechanical mastery of the instrument is proceeding. Yet inasmuch as the greatest possibility for a career centers with the singer, the pianist and the violinist and particularly with the first two branches of the musical art, it is only natural that the number of Americans who are intent upon excelling in these directions should greatly outnumber all the others. Although for the 'cellist and violinist there are chances to shine as soloists, players of other instruments, excepting the pianoforte, never can hope to obtain more than a good position with a symphony orchestra, and such a position, while artistically meritorious, seldom brings a compensation of more than fifteen hundred dollars a year for a twenty, or twenty-five, weeks' season. There are some individuals, such as X. Reiter, the first hornist of the Philharmonic Society of New York, and a few virtuosi on wind instruments playing with the Boston Symphony, the Theodore Thomas and the New York Symphony orchestras, who receive as much as three thousand dollars a season, but they can almost be counted on the fingers of one hand. And the instrumentalists who fail to qualify for the symphony orchestra, of which there are scarcely a dozen in the entire country, must content themselves with posts in the theatre orchestra, which are never well paid, and always inferior artistically. So it is to the singer, the pianist and the violinist, that we must give principal consideration, and because of the increased difficulties, of the first to attain possible technical and artistic perfection, let us commence, as the student commences, with the voice itself.

Many young people determine upon a musical career not only because they honestly feel they have voices above the average in natural quality and resource, but because of artistic temperaments, and sincere belief that the work of a professional singer is the only one in which they will be happy. Others, realizing their natural shortcomings in voice, are content to shine less luminously, and so strive to learn to be teachers, with the hope of obtaining positions in choirs of churches where the musical pretensions do not demand high-priced singers. Then there is the class which is naturally lazy, and which looks upon the singer's career as something to be won without hard effort. Now in the untrained, untried voice of the young man or woman between the ages of eighteen and twenty-one (at which period in life most Americans decide upon singing as a future profession), there is much which every first teacher does not immediately discover. At this period, if the young person chances to live in the rural districts, or in a town so small that a professional voice-teacher is not obtainable within walking distance, the first thought is to find



*The Flonsaley Quartet, one of the successful stringed organizations making for good music in New York*

creased artistic demands of his audiences. The fact that he is worth half a million, and has a contract for another five years with the Metropolitan Opera Company at an annual guarantee of one hundred thousand dollars, with the privilege of accepting any engagements he chooses after the opera season in the United States closes, does not bring him entire peace of mind.

Only three months ago he stated to the writer that he sings with his nerves, and that after each performance he is in a state of partial physical collapse from the strain of appearing in a rôle. The higher one goes in the profession, he says, the greater is the wear and tear

sions, are not to be had merely for the asking, and those who aspire to them must make up their minds to suffer much in their attainment.

Perhaps the greatest number of unfulfilled careers occurs in the ranks of singers and pianists, and more especially in the former, for methods of study of the violin, 'cello, harp and wind instruments are fairly well established, and therefore fraught with fewer obstacles. While there is plenty of variety as to how a piano technique shall be acquired, and while much work improperly done at one time or another has afterward to be undone, one of the



*Fritz Kreisler, one of the greatest of living violinists, now in America*



*Dan Beddoe, a Welsh tenor to whom the door of success has opened*



*David Bispham, formerly a great operatic baritone, now singing solely in concerts*



*Copyright by Channell Reed Miller, solo tenor at the Brick Presbyterian Church, whose career is promising*

*Ada Sassoli, a harpist now appearing in America. She is a protégée of Madame Melba*





Ferruccio Busoni, one of the greatest living pianists, now traveling in America



Yolando Mero, whose work with symphony orchestras proves her skill as a pianist



Ludwig Wüllner, whose temperamental interpretations of songs is out of the ordinary



Janet Spencer, a clever young contralto whose services are in constant demand



Leo Tecktonius, a pianist now on a tour through the West

one as near at hand as possible. And in the majority of cases, if the place happens to be a town of fifty thousand population, the instructor will be one who has not had the best advantages possible, and therefore is totally unfit for consideration.

Nevertheless the voice of the aspirant is "tried" and "classified" as soprano, contralto, mezzo-soprano, tenor, baritone, basso-cantante or basso. Probably it will be one of the four common classifications of soprano, contralto, tenor or bass, and seldom will the teacher venture to state whether the soprano has a colorature, lyric or dramatic voice, or whether the tenor should study for heavy rôles in opera, lighter parts in an operatic career or for concert and oratorio. And this is true not only of the teacher in the small town, but of many in such cities as Boston, Philadelphia, Chicago, San Francisco and New York, for everywhere the incompetent voice-teacher flourishes like the mushroom in a cow pasture. No other profession is so laden with charlatans, blind to the damage they are committing in wrecking, or checking, careers which in capable guiding hands would be sure to realize.

Unfortunately the voice-student, during his or her early days, does not understand, and seldom can obtain the information of the sort of tutelage required at the outset. Indeed even voice-teachers of recognized position, who have developed successful singers, disagree in voice nomenclature, as well as in the methods to be pursued in "building," "placing" or developing a voice. Is it any wonder then that the pupil should be confused—not only at the beginning of the study course, but continually—until the moment arrives, if it ever does, when the voice becomes "placed," and is a tractable instrument that will respond unfailingly to the demands made upon it? There are teachers, by the hundreds, who cry loudly that the supposed mystery of voice development, or "placing," is no mystery to them; that they never fail to accurately classify a voice as a tenor, contralto, baritone, basso, mezzo-soprano or whatever else it may happen to be, and that they know how to develop it rightly. It is not because a teacher happens to be living in a small town that he is limited in ability, for some

excellent instructors have done good work who lived in places which the census department found below the quarter million mark. But it is not to be denied that, unless he is able constantly to hear good singing, and to come in contact with musicians and singers of superlative attainments, he is destined to slip back instead of moving forward, and these advantages are

other that it is a high baritone and a third that it is lyric in quality. Few singing teachers, except those living in the largest centers, hear an exceptional voice, or a finished art, more than a few times in a decade, and most of them would not recognize the "real thing" if they did. It is this capacity for "tone differentiation" that is one of the chief requisites of a voice-master, and

as to how the voice should be taught, such a possibility is remote. The nearest remedy obtainable is to place the facts concerning voice-study, and voice-teaching, before the largest number that can be reached, and pray that the uninitiated will be attended by good-fortune in whatever selection is made.

When it is considered that until the pupil has had experience with at least one teacher, for not less than a year, he is unfit to decide intelligently in making a choice, the situation becomes almost humorous. Indeed it would be farcical, if it were not for the seriousness of what is involved. After a singer has had several instructors it is possible to base a decision upon something tangible, although a certain soprano remarked not many weeks ago that after four years of study with as many teachers she was convinced that some of them had robbed her, because each one condemned most vigorously the work of his predecessor. To this it may be said that she should have stayed with one teacher, but if she had, and the guidance was not right, what would have been the result? Indeed many have hurt their progress purely through loyalty to a teacher unable to direct them beyond a given artistic height.

And the pity of it is that there are voice-teachers who are deliberately dishonest. They will hear some young woman who wants to earn money to support herself and her family, who's relatives at home have denied them-

those who possess it, along with the other desiderata, are the only ones entitled to the appellation, or justified to teach.

If it were possible, in some way, by law to prevent the unqualified from mis-teaching we should have fewer ruined careers and wrecked voices, but as the difficulty consists in an apparent inability to arrive at an exact knowledge

selves in order to help her to study, and who thinks she has a voice, and whether or not she has such as will justify a professional career, they advised her to study. There are such so-called voice-teachers, who thus cruelly deceive applicants, after hearing them sing and realizing that they never can earn enough to support themselves, and I have known of cases where the victims were carried along for years with the bait kept constantly before them until at last the truth became apparent. In New York, Paris, London, Boston, Chicago and any other large city you will find the same conditions, and some of these young people, when they finally realize that they cannot hope to repay the money borrowed from friends to enable them to prepare for a career, feel that their whole lives are ruined.



Edmund Grasse, whose abilities as a violinist have been warmly commended



Sara Gurwiltz, a youthful 'cellist, but one with talent and temperament



Paulo Gruppe, one of the younger 'cellists, who has his spurs yet to win



Theodore Spiering, concertmeister of the Philharmonic Orchestra, a newcomer to New York



Corrine Rider-Kelsey, a concert and operatic soprano of proved capability



Madame Kirkby-Lunn, of England, a fine contralto, formerly heard in opera



Mischa Elman, a young violinist already great, with a wizard's arm and fingers



## SOME FAVORITE STARS IN THEIR ROLES OF THIS SEASON



Geraldine Farrar, the American prima donna, costumed for the first act of Puccini's "Tosca"

Again, there are many voice-teachers who never have a good word to say for the work of a colleague, whom they regard as a rival, and when one finds one who does not assume this attitude he is usually a man of culture and broad musician—honest in giving his opinions, and interested in affairs other than those which concern his profession only. The small-fry teachers have time only for their own business and they never half know that.

Consider then—those of you who have cast your eyes on New York as the point of progression in your chosen career—and take plenty of time before deciding. There are excellent voice teachers here, as there are elsewhere—men and women who know their profession and who are honest—and there are sterling teachers for those who have chosen the piano as their instrument, and for young, or proficient, violinists, 'celists, etc., but many never find them. Nor are recommendations always to be relied on, unless made by one who is expert in musical judgment, and who knows intimately the work that is being done. Too often they are made on hearsay which cannot be depended upon, for unless it is known that a piano teacher, for instance, has developed players who have proven themselves musically and artistically proficient, one cannot speak further than along the line of what others say. There is one way, and just one, by which the ability of a teacher of violin, piano, voice or anything else in the art of music can be fully tested, and absolutely proved, and that is to take a trained musician, who has heard much music, and is intimately acquainted with the public work of the best performers living, to a studio for the purpose of observing the methods and results.

Any pianist, singer or violinist will tell you with whom to study, if you ask him, but as sometimes the advice is good, and sometimes bad, perhaps the safest way is to look up the finished product as turned out by a teacher, and then to make one's own decision. Moreover, it must be remembered that a teacher who is successful with one may not do as well with another, not because he is inferior as an instructor, but because there is such a thing as un-



Madame Jeanne Maubourg and Leo Devaux in the recent revival of "Fra Diavolo," by the Metropolitan Opera Company, at The New Theatre

derstanding one pupil better than another. Above all things do not study with a certain teacher because his price happens to be

less than that of another. Fifty-cents-an-hour instructors get pupils in New York as well as in other cities, and small towns, but the prices of reputable teachers range from ten dollars a half hour (received by those who have had great careers) down to about four, the average being five, except when unusual conditions make a special price possible. Occasionally a teacher will take a pupil who has marked talent for less than the regular price, but some of them want a contract binding the pupil to give a certain percent of his earnings, after embarking upon his career.

The two largest conservatories of music in New York are the Institute of Musical Art, of which Frank Damrosch is director, and the National Conservatory of Music, which was founded, it will be re-

membered, by Jeanette M. Thurber. Then there is a different sort of school where instruction is free. But as it is difficult to

obtain something for nothing, so also is it practically impossible to secure the sort of teaching one desires without private instruction.

Among the New York singing teachers who are generally well spoken of are Oscar Saenger, who numbers among his pupils Allen Hinckley, of the Metropolitan Opera Company, Marie Rappold and Josephine Jacoby, former members of that organization, Henri Scott, of the Manhattan Opera Company, Bernice di Pasquali, of the Metropolitan; Sara Anderson, an excellent concert soprano, and others of almost equal position and ability. Riccardo Martin, the first American tenor, also

has been under the guidance of Saenger. Frida di Gabelle Asforth, who taught Bessie Abbott, the American coloratura soprano, is another teacher who is successful, as are



Copyright by Geo. Grantham Bain  
Carl Jörn, one of the popular tenors of the Metropolitan Opera Company



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Emmy Destinn, one of the principal sopranos of the Metropolitan Opera Company in "La Gioconda"

Emma Thursby, the former operatic star; Alice Garrigue-Mott (personal friend of Adelina Patti, who is said to recommend her) and Isadore Luckstone, Mrs. Theodore Toedts, and Victor Harris. Eleanor McLellan, whose specialty, I am told by a music critic on one of the New York dailies, is the correction of vocal faults, is yet another.

Oddly enough the numerous music critics, musicians, singers and concert managers, with whom the writer has talked concerning teachers of voice, piano and violin, were by no means a unit concerning the recognized ability of those discussed. The three or four instructors whom one expert expressed confidence in were unknown to my other informants, whose advice was sought because they were in positions where they came frequently in contact either with the teachers themselves, or the singers, pianists or violinists developed by them. Indeed, in endeavoring to establish, beyond question, the first dozen teachers of voice in New York, it was an impossibility to obtain a unanimous opinion upon more than five. Six others were recommended, in several instances, by one or two of these "authorities," and additional names were spoken of favorably, with qualification. And it must not be assumed that the names of the singing and other instructors mentioned in this article comprise all the best in this city, for without doubt there are others who may have equal capabilities, but who were not well known by my several informants. Where one may have had fine voices, which were naturally free from serious vocal defects, and which grew in quality, reliability and power with but little help, another may have done really better work with inferior material.

Few instructors excel both as teachers of voice (from the standpoint of vocal development) and of style and interpretation, though many assert that they do, and the danger which threatens the student who has had little or no preliminary tutelage, is in accepting the guidance of the man or woman who has a "reputation" as a coach or finisher. He may be able to "build," "place" or "set" the voice, and





Marie Delna, whose voice and art have placed her at the head of operatic contraltos in France. Her American debut is set for this week at the Metropolitan

yet in his desire to have the pupil sing with style, in his earnest enthusiasm, he may unintentionally cause the singer to force the voice so continuously as to do it serious damage. There are exceptions, but to my knowledge several teachers who claim to be voice experts are coaches, pure and simple, and nothing else.

While Mrs. Ashforth, Mrs. Toedt, Emma Thursby, Oscar Saenger, Isadore Luckstone and Victor Harris were the choice of the majority with whom the writer has talked, Victor Maurel, the old Metropolitan baritone and a great artist, was commended, but, although such operatic singers as Lina Cavalieri, Marguerite Sylva, Camille Seygard and Frances Alda are studying with him, he might not be able to do as much for the beginner. Milka Ternina, who is at the Institute of Musical Art, was one of the greatest operatic sopranos living, but we have not yet beheld any special evidences of her capacity as an instructor. She takes only a few pupils and they must pass an examination before they are accepted. A. Y. Cornell, whose pupils hold fine church positions, is another teacher who was highly regarded by the "experts," and W. N. Burritt, who was unknown to some, was said by others to have developed some capable singers. C. M. Sulli and Walter Young were other teachers similarly classified, and as has been stated, the list could be considerably extended.

Rafael Joseffy, Alexander Lambert, Adele Margulies, Kurt Schindler and Sigismund Stojowsky—the last a pupil of Paderewski—were some of the piano teachers endorsed,

but here too the list is hardly representative of all the best. And this may be said of the teachers of violin, of whom some of the best known are Franz Kneisel, formerly concertmeister of the Boston Symphony Orchestra; Theodore Spiering, concertmeister of the Philharmonic Society, of which Gustav Mahler is conductor; Leopold Lichtenberg; Sam Franko; Max Bendix, of the Metropolitan Opera Company orchestra, and Sebastian Laendner.

Nevertheless, there are better opportunities in New York for the student of music than anywhere in this country, or, as many of those entitled to speak, declare, in the world. Of course, regarding the latter statement it must be remembered that Europe should be a stopping place in the student life of every musician bent upon following the profession, if it can be afforded. But the old theory that it is imperative is fast passing. Indeed, no greater mistake could possibly be made than for the comparative beginner to go to Europe, for

other humorous feature of the European musical phase is the fact that most of our capable concert and church singers are superior to the native foreigners who come here for the opera, save the admittedly great artists. Both the Metropolitan and Manhattan Opera Companies, of New York, carry on their salary rolls dozens of singers of second parts—and too large a number of others who are, but who should not be, permitted to appear in first roles—whose natural voices are not equal to many of our concert professionals, and less accurately "placed." And when it comes to the question of style and musicianship they are in no better position to invite comparison.

The rise of American singers in the operatic profession—which, at one time, was believed beyond their natural or cultivated attainment—in the last decade has been little short of astonishing, and in time, perhaps, our native pianists and violinists will take equal rank in a corresponding quan-



Copyright by Mishkin, N. Y.  
Mariska Aldrich, one of the contraltos of the Metropolitan Opera forces, as Lola in "Cavalleria"

while there are many great teachers in all branches on the other side, it is a doubtful question if our own are one bit behind them. There are even teachers in Europe, whose time is completely filled, who were not even considered first class public performers in this country, and if the truth were known, it would develop that apart from any real value which accrues from the so-called "atmosphere" which Europe seems to have a first mortgage on, and which actually is helpful in a broadening sense, the chief asset gained from study abroad comes from the fact that one has been there. For example, a Western young woman—Mary Lassalle—who sang a few weeks ago for the managers of the Metropolitan Opera Company, has a voice pronounced ready for the heaviest taxes which the coloratura roles she ultimately will sing can make upon it, and yet she must go to Florence, Italy, for a year with Maestro Lombardi, which, so the leading artists of the Metropolitan assert, she does not need. But she must have the "stamp" of Europe on her before she can sing at the leading opera house of the world. And so it goes. An-



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Marguerite Sylva as Carmen, a Manhattan Opera Company star now in dispute with that management

tative degree. Geraldine Farrar, Mary Garden, Riccardo Martin, Clarence Whitehill, Allen Hinckley, Jane Osborn-Hannah, Alice Nielsen, and Henri Scott lead the younger successful American singers who are members of one of the two big opera companies, and close behind comes the second division in which are Jane Noria, Anna Case, Rita Fornia, Elizabeth Clark, Mareska Aldrich, Herbert Witherspoon and Glen Hall, also enrolled with one of the greatest organizations in opera. Emma Eames, Lillian Nordica, Louise Homer—one of the best contraltos now in opera—and David Bispham are some of the older artists who were, or are, of first rank. And they all studied with American teachers, although their foundations were nearly all laid in other cities than New York.

Apart from the advantages of choice in the matter of teachers the pupil who heads for New York may hear the best quality of opera given anywhere, the greatest number of performances and variety, the reigning artists and no end of concerts by five symphony orchestras, a half a dozen string quartets, several trio organizations, a num-



Antonio Scotti, principal baritone at the Metropolitan Opera House, as Baron Scarpia, in "Tosca," considered by experts to be his greatest role

ber of choral societies and a host of singers in song recital, as well as instrumentalists of every class. New York gets the quality and quantity, in music as in other things. Those who desire the environment of the conservatory of music will find the facilities of New York's institutions equal, as a whole, to the best in this country, and the student who is wise enough to appreciate that the musical education is not complete without a knowledge of theory and other branches will have no fault to find with that offered here. In short, New York can offer the opportunity, providing one has the talent, the application, the courage and the luck.

However, living costs more in New York than in any other city of the world. Those who know how, and are willing, may keep down the expense, but the average young woman or man, who has been reared carefully, and who feels it compulsory to find accommodations in reasonably desirable sections of the city, will discover that a fair-sized room with board will cost at least twelve dollars a week. And with two voice, piano, or violin, lessons a week as a minimum (many take three or more) two concerts every seven days, which are also a necessity, and the minimum number essential; the study of harmony, which is coming to be regarded at its true worth, and such incidentals as carfare, laundry, et cetera, the total will be not far from thirty dollars weekly, or approximately a thousand dollars for thirty-five weeks.

(Continued on page 25)



Orville Harrold, a remarkably promising tenor found by Oscar Hammerstein singing in vaudeville. He goes abroad in February to study for opera with Jean de Reszke



Copyright by Aimé Dupont  
Johanna Gadski, who won her operatic success wholly in America in the face of many seasons' discouragement. Now one of the soprano mainstays at the Metropolitan



## SEEN ON THE STAGE

Montgomery and Stone Open Mr. Dillingham's New Theatre with Instantaneous Success—"The Barrier" Does not Act as Well as It Reads—The King of Cadonia an Indifferent Musical Comedy of English Origin.



Of first importance in the affairs of the New York stage during the past fortnight was the dedication of Charles B. Dillingham's new playhouse, the Globe, at Forty-seventh street and Seventh avenue. In these days the opening of another theatre in Manhattan is not an event of special moment, because there are already more than

The old-time shrill chirps in which Stone indulges, his inimitable dancing steps, some grotesque make-ups, and the walking of a tight rope are among the other things that amuse, and incidentally there are some good tunes, several comical mix-ups of the two stars as *Archibald Hawkins* and *Henry Clay Baxter*, circus-men, and other whimsicalities concocted by George Ade. Of course Allene Crater—who is Mrs. Fred Stone—was again in evidence, as was Ethel Johnson, who, by the way, does not seem to try as hard with her dancing as she did in the early part of her career, when she was in summer musical comedy in Chicago.

The suffragette costumes, including that of Shirley Kellogg, a comely young woman who sings and acts as the leader of the would-be feminine voters, are stunning, and there is dancing from beginning to end, from Indian affairs to those of Japanese order, with appropriate color effects and scenery to match. As for the story of "The Old Town"—the name of Ade and Luders' effort—there isn't any worth mentioning. Indeed, without Montgomery and Stone, the production would be the lamest sort of a musical play, but with Montgomery as a foil, and the rest of his organization to back him, Fred Stone can make almost anything go.

### "THE BARRIER" AS A PLAY

IF Eugene Presbey had done his work in dramatizing "The Barrier" as well as did Rex Beach when he wrote the book, the play now at the New Amsterdam would be more successful. Although some among the audiences have approved the howling melodramatic morsels of Alaskan life, and indicated their appreciation of Theodore Roberts, the star, and W. S. Hart—whose acting, if anything, is better than that of his more conspicuously advertised associate—the fact remains that "The Barrier" is rather too strenuous and bloody. Of course the dramatizer had to meet the task of making it pulse with the seeming reality of outdoor atmosphere—something not by any means easy—and after all, notwithstanding the "flashing" of a varied assortment of weapons only one man is killed, and he deserved to be.

The story, as those who have read it will recall, concerns *John Gale*, a squaw-man, who has fled from the United States to the Yukon country because of a false charge of having killed the woman he loved, and who for eighteen years shifts from one mining camp to another to escape the of-

ficers of the law. During the progress of events, which thrill with excitement, *Dan Stark*, the husband of the woman whom *Gale* loved, and her actual murderer, appears on the scene to locate a mine, and it then develops that *Necia*, the supposed half-breed daughter of *Gale*, is in fact his child. However, before the truth is made clear *Captain Burrell*, a clean-cut United States army officer, falls in love with *Necia*, and although, as becomes a heroine, she refuses to marry him because she is not "white," *Stark* finally confesses that she is his daughter, and absolves *Gale* from the crime of which he is accused. Many of the details, including the effective recital of *Necia's* parentage to *Burrell*, and the offer of *Alluna*, *Gale's* Indian wife, to kill *Stark*—a thing the squaw-man has not the heart to do—are realistic, and in addition to the good playing of Roberts and Hart, James Durkin did well in the part of *Captain Burrell*. Florence Rockwell as *Necia* was rather inclined to the conventional, but Alphonz Ethier did excellently with the rôle of *Poleon Doret*, and Abigail Marshall, as the Indian wife, and Guinio Secola, who did a clever bit as *No Creek Lee*, the miner who had never had a creek named after him, made a good impression. All in all, those who like virility of the most virile sort will enjoy "The Barrier."

### "THE KING OF CADONIA"

ASPIRING to a place among the favored in the ranks of the Broadway theatrical productions, "The King of Cadonia" stepped haughtily into view at Daly's a few evenings ago, but we are rather inclined to believe that his rule will be sufficiently brief to permit him to put away his crown with the tint of its newness still undimmed. To be perfectly truthful, there is nothing to indicate that this musical comedy monarch approached within hailing distance of a throne, although he tried hard, as did every member of a company much handicapped by a dull book and time-worn methods.

The music—the only element in this English importation that kept its audiences from passing into slumberland—occasionally aroused interest, and one song, "Come Along, Pretty Girl," which fell to the share of Clara Palmer—assisted by a group of comely chorus maidens—was as welcome as a cool shower after a period of warm weather. Marguerite Clark, a miniature star, who is now sparkling for the first time in New York,

made a dainty looking princess, and her singing and dancing pleased moderately. Indeed under conditions permitting more possibility for success she might shine to advantage, but placed as she now is, were she twice as clever, her efforts would not avail.

Most English affairs of the musical variety are either very good or very bad, and because "The King of Cadonia" slumps into the latter class (as well as for the reason that New Yorkers lately have had a number of the better sort), the production is not particularly exhilarating. As the *King*—disguised for the purpose of enabling him to mingle, like any commoner, with his faithful subjects—wandered to and fro, and made love to the diminutive and not at all proud *Princess Marie*; and as one dreary episode followed another, one felt that it was high time to turn from kingly rule into the streets of our republic. Even the musical efforts of Sidney Jones and Jerome T. Kern were too far in advance of Frederick Lonsdale's achievements to permit them to contribute the help needed. Per-



Florence Rockwell as *Necia* and Alphonz Ethier as *Poleon Doret* in "The Barrier"

there are adequate productions to fill them; but the Globe is an attractive house, and if it continues its career with performances as interesting and spirited as the one now installed there the public will be grateful, and Mr. Dillingham lucky.

Whenever the names of Montgomery and Stone are mentioned one thinks chiefly of Stone, for he is a comedian unique in his class. Graduates from vaudeville do not usually bear measuring with the artistic tape; but Stone is the exception, because, while most of his fun is on the specialty order, and sometimes a bit overdone, it is invariably finished, individually clever, and based on intelligent thought. There is no hit-or-miss style in his methods, as is shown in his dance with a lariat, which requires skill of hand, accurate judgment of eye, and nimbleness of foot that must have taken much time and patience to master.



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Otis Skinner and Isetta Jewell in "Your Humble Servant" at the Garrick Theatre

haps if William Norris as the *Duke of Alasia* had not been robbed of his chance to be crowned by the unexpected reappearance of the missing monarch there might have been some momentary diversion, for there were several anarchist persons who threatened to do dire things with bombs, pistols and knives, but as it turned



out the populace was glad to welcome the returning king and everything concluded as usual in musical comedy. The other principals who worked earnestly were Melville Stewart and Robert Dempster.

### "THE PRINCE OF BOHEMIA"

ANDREW MACK, who is popular with the multitude that does not exercise very much discriminating sense, made his entry at the Hackett Theatre a few evenings ago, as the star in a musical play by J. Hartley Manners, with tunes by J. Baldwin Sloane, and lyrics by E. R. Goetz. But even if these men had done their work well the result would hardly have been different, for Mack's singing days are long since past; his attempts at humor far-fetched, and his bathos wearying. However, his principal colleague, Miss MacDonald, shone to special advantage—winning a deserved success because of charm of appearance and manner, and a good musical interpretation of three clever songs, "Just a Little Bit of Blarney," "Dollars and Débutantes," and "Gentle River." There really is little excuse for such a production as the one offered at the Hackett Theatre, when there are so many other entertainments at other houses that fulfill their functions. In this instance the wrong person was elevated to the rôle of star, a method of boosting not infrequently employed.

### THEATRICAL JOTTINGS

AT the Hippodrome, where the big show is bigger and better than ever, children were made happy not so long ago by having placed in their hands a large book made up of rhymes on animals. It was a clever and well executed idea.

May Robson in "The Rejuvenation of Aunt Mary" ended a two weeks' engagement at the Academy of Music last Saturday, and judging from the patronage the financial result must be pleasing. It is an

Burton Holmes Travelogues, which commenced at Carnegie Hall on Sunday night, January 16, will continue until February 15. The unfinished courses are as follows: "Sicily," on January 30, 31 and February

The vaudeville houses have been presenting some interesting bills during the last few weeks. Among those appearing recently at the leading theatres were Nat M. Wills, Laddie Cliff, Simon and Gardner, Barry and Wolford, Wentworth, Vesta and Teddy, and Berzac's Circus at Keith & Proctor's Fifth Avenue. At Percy Williams' Colonial, Fannie Ward, in her condensed play, "Van Allen's Wife," headed the bill, which also included Stuart Barnes, Lillian Shaw, a musical playlet called "The Leading Lady," Tom Edwards and Spissel Brothers & Co. Carrie de Mar was at the Bronx, as were Willard Sims, Joe Hart's "The Futurity Winner," A. O. Duncan and others. The Alhambra bill included Valaska Suratt, White and Stuart, A. Jolson, Camille Ober, and other clever people and acts. At the American Music Hall "Ma Gosce," called La Danse Noire, and announced as the newest dance sensation, headed the list of attractions, with the Empire City Quartet, Cameron and Gaylord, Ed. Latell, Bertie Fowler and others. The Plaza Music Hall had for its patrons R. A. Roberts in the one-man drama, "Dick Turpin," Wilfred Clarke & Co., Sophie Tucker, Maurice Libby, Jones and Grant, and others. At Hammerstein's Victoria, Bessie De Voe, Dr. Hermann, the electrical man, Hetty King, Frank Morrell, Belle Blanche, and a dancing novelty, "Paris by Night," made up the principal features.

Gertrude Hoffmann, the dancer, is going into vaudeville again, under the direction of Percy Williams, who has engaged her for a ten weeks' season. She will present a new act, in which she impersonates seventeen different persons. She will open at the Alhambra Theatre on January 31.



"THE ENTERTAINMENT OF THE IDLE RICH"

A scene from "A Little Brother of the Rich," which ran for a brief season in New York at Wallack's Theatre

interesting comedy and the cast is excellently made up to do it justice. This week Chauncey Olcott in "The Ragged Robin" is drawing full houses at the Academy.

1; "Italy," on February 6, 7, 8; and "Norway," on February 13, 14, 15. All these subjects are interesting, and well handled by Mr. Holmes.

## NEW SETTINGS FOR FAMILIAR OPERAS

WHEN the Metropolitan Opera Company management decided to design and fashion new scenery for "Lohengrin," "Orfeo," "Werther," "La Gioconda," "Otello," and the others in the regular repertoire, it was with the intention of sparing no expense to secure the most artistic results possible. The success attending these efforts has been convincingly shown during the past ten weeks of performances at the oldest and first establishment of its kind in this country, and Giulio Gatti-Casazza, general manager, and Andreas Dippel, administrative manager, deserve unqualified commendation, even though they have been responsible for too many presentations of opera beneath the Metropolitan standard in the matter of casts. Whatever inferiority there may have been in this respect, little fault can be found with the pictorial side, for "Orfeo," according to competent judges, establishes a new standard, while the ship scene, as well as the other settings of "La Gioconda"; the second act of "Lohengrin," the first act of "Werther," and all of "Otello" surpass anything ever presented here.

The determination to eclipse previous achievements in the scenic end of opera giving was made at the close of the spring season, and no sooner had the two managers of the Metropolitan organization reached Europe, early in the summer, than leading artists and scene builders were consulted and contracts drawn for the designing and construction of over a hundred thousand dollars' worth of set pieces, drops and other paraphernalia. Edward Siedele, the technical director of New York's foremost opera company, had charge of the supervision of the work from the time the original drafts were sketched, and during the warm days last fall was hard at work with half a hundred assistants setting up the new scenery, stringing the drops from the lofty Metropolitan fly galleries, and having photographs taken, to be filed in the archives of the technical office, that are remarkable for the detailed information they contain. The fact that the Metropolitan owns nearly three-quarters of a million dollars' worth of scenery, which has to be so stored as to be available at any time, may well cause those who contemplate going into the business to stop and give thought.



Charlotte's pretty cottage home in the Metropolitan production of Werther at The New Theatre



A new setting in the revival of Otello, prepared especially for the appearance of Slezak in the title rôle



An effective new set of the second act of "Lohengrin" at the Metropolitan



The ship scene in "La Gioconda," in which Caruso sings the famous tenor aria, "Cielo e Mar"



# WHAT SHE WEARS



OME of the spring cloths have a far more wintry-like appearance than anything offered in years past for this purpose. Diagonals of seemingly ribbed cloths, which belong to that old style known as "mixtures" are again to the fore. Another old style of flecked mixtures is quite as numerous. The ground work of these cloths is fully two shades lighter than the surface design. In wood colors and grays of different tones, in blues and tawny colors, where white often enters into the mixture, the effect is less heavy. Cloth of this de-

yore. In fact, excepting that the corsage is less décolleté, and no showy jewelry is worn, these costumes are the finest of creations. An exquisite example was seen at the New Theatre recently. The wearer, a dark-eyed beauty and the wife of a newly arrived diplomat, was an enviable subject for a portrait painter's skill. Her gown skirt was of silk brocade, with interchanging lines of lilac tones pulsing into a burnt orange, and having a fixed figure in gold thread creeping in and out, the brilliant lights of the house bringing it into prominence. The top of the skirt had a yoke foundation, to which the skirt was attached in side plaits. Over this yoke was horizontally draped dull gold lace, which on both sides fitted farther down on the hips, and ended in a long train stole in the back. The corsage, half low and V-pointed, was of the same gold lace, draped with little or no fullness, but made to blouse slightly over a belt of the brocade. The half-sleeves, very close-fitting, were of the lace unlined, and without any other trimming than the simple turned-up invisible hem. The collarless guimpe was of gold net, fine and soft, and the puckered long sleeves were of the same net. A large black velvet hat, trimmed with black plumes and lined with black velvet as well, threw into charming light the wearer's pale matte complexion. A long purse of white satin, wrought with gold and silver, and deeply fringed on each end, held her jeweled opera glass and the black chiffon fan with gold monogram. These purse-bags are much liked, because one can find easily whatever is needed, the two separate divisions preventing the confusion that often ensues within clasp bags.

## STRIKING WHITE COSTUME

Worn that same evening by a tall, auburn-haired young beauty in a box was another lovely gown



Reception costume of blue de ray striped velvet with trimmings of chinchilla. Black velvet hat with gray feathers and chinchilla



Afternoon toilette of artichoke green velvet and chiffon. The bodice and sleeves embroidered in green and gold

of white gauze broché with white satin, the skirt in robe style, its raised design showing as well in a skirt border as it did in double perpendicular lines in front that formed a broché panel. A draped bodice of this gauze was flowered into a small design, its neck line half-low and filled in by a silver striped net guimpe set with a high stock. Half-sleeves of the waist gauze ended above the elbow, while a shirred cross drape of the silver net reached halfway down the arm. The trimming of the round gauze neck was of pearl chains (but not a passementerie) and pearls on the top of the stock were exquisitely arranged in simple lines in contrast to the "made-up" pieces that have no longer any vogue.

## BROWN CRÊPE ATTRACTIVELY MADE

The third gown was of a café au lait météor crêpe, its long skirt draped with a brownish net tunic, embroidered with brown bugles and cut beads for at least eighteen inches on the bottom. A front tablier design rose some five inches higher out of this border. A prettily draped bodice had special bugle and bead work placed in the back upon the shoulders and in the front. Drapery with half-sleeves fell from the shoulder pieces crossways like a scarf. The long under sleeves were of ecru Chantilly lace, as was the guimpe. A necklet of pale blue velvet above the collarless guimpe had a gold clasp and gold chain pendants. A brown Maline hat faced with brown velvet and trimmed with brown short plumes bunched on the top, with a gold wrought disc ornament posed far forward on the left side, gave an unusual cachet of smartness.

## ARE RUFFLES TO BE?

Some one has started the rumor of a return to flounced gown skirts, long ones, of course. A family let-

ter from Paris has recently been received quite apropos. A dancing gown, described as worn at a much-talked-of débutante's ball, was of yellow mousseline de soie. Its short skirt, barely touching the ground, had five rows of gathered flounces, graded in length from the bottom up. A cross-drapery fitted over the skirt's top, with long sash ends in the back. Its corsage, half-low, had Venetian lace shaped to the décolletage.

## NEW SILKS IN ORIENTAL WEAVES

SALOME SATIN is a Shantung of very fine weave and texture with a satin finish; the lustre is beautiful and the surface has the occasional heavier



A dainty evening gown of ecru chiffon cloth, bands of cloth of gold. The Marie Antoinette wreaths of roses a new feature

thread that distinguishes silks of the Orient. The extreme pliability and lightness of weight is combined with sufficient firmness to insure great durability. The width is 27 inches and it is made in newest colors besides all standard and pastel shades. A medium weight costume silk of remarkable construction, the firm close weave showing the usual effect of Oriental hand looms, is called Indro Shantung. The texture is soft and pliable, and it is made in the newest colors and is lustrous though not over bright; the width, 27 inches.

Arab shantung is a silk of heavy close weave, resembling the hand loom products, and is shown in charming colors. The weight is one suitable for tailored gowns that may range from severely simple suits to elaborate costumes; the width is 27 inches.

An entirely new effect in a heavy silk with a corded weave and bourette knots flecking the surface is called Baroness Shantung. It is very smart looking and the quality is firm though pliable.

Russian blouse walking suit of blue serge, bands of white with blue soutache trimming. Hat a smart new model

scription requires little or no trimming, so it is turned out in good and severe tailor lines, without any exaggerations of collar-cuffs, pockets or buttons. Quite in the original early tailor-made simplicity, one at once pictures the women who will wear them, selecting straw turbans of a less voluminous crown, or quiet little straw hats, having narrow turned down brims, the crowns with silk or ribbon trimmed. Anything fantastic or laden with flowers in the way of headgear would look absurd. A fear rises, however, that the sense of fitness between hats and costumes for street wear has been so utterly destroyed by the monstrosities of the past years, that a sudden change to sanity and harmony will not be as general as is desirable.

## COSTUME OF YELLOW SILK BROCADE

Petit dinner gowns, which are worn with hats, the dinner guests going off with their hostesses to the theatre or concert afterwards, are no longer the demi-toilettes of





STUNNING THEATRE GOWNS AND SMART WALKING COSTUME

FROM MME. BUSSE

FOR "FASHION DESCRIPTION" SEE PAGE 27



## SEEN IN THE SHOPS

CLEVER INVENTIONS IN TRAVELING PARAPHERNALIA—CHARMING EFFECTS IN ELECTROLIERS—SMART MODELS IN NEW SPRING BLOUSES



It is a genuine pleasure to see the several new inventions of a shop noted for its skill in devising space and labor saving contrivances both in travelers' requisites and household furnishings. Every output of the firm is clever in conception, and so well carried out in detail that the wonder is the world ever managed without them. The latest addition to the collection is a flexible bag given in the first and second sketches, where it is shown both open and shut. It is in truth a modernized shawl strap. In appearance it is smart and trig, being made from waterproof calf in either black or tan, and handled with great generosity, no skimping at any point. Sides and bottom form three sections when the bag is opened out, each with flaps that fold entirely over, forming separate compartments. The flaps fasten with buckles and strap, which hold the contents firmly in place, so that the most perishable gown may be carried without crushing. The three divisions so separate one's belongings that all the tight packing of the ordinary bag or dress suit case is done away with. Each section has a stiff tray, covered in brown holland, which comes over in wide covers to protect the contents. If one wish these may be put in a stiff upstanding side partition two or three inches high that raises on a hinge, and further saves from mussing any very delicate possessions. Three times the amount accommodated by a bag of the same dimensions in any other shape may be carried in this one. The center panel is for shoes, toilet articles, etc., garments folding flat are to lie on the other sections. When packed, the fastening is by a leather handle passing through a big loop on the other side, large brass harness buckles holding these in place. Fittings to suit the individual purchaser may be put in. Its foremost recommendation is that when unwrapped any one article may be reached without disturbing the others. The dimensions are such that it may be handled with ease on the regulation train seat. In a 27-inch length it costs \$27. The price advances two dollars for every two-inch addition in the size. For week-end trips it is ideal, while for railway or steamship journeys it is the greatest convenience yet introduced.

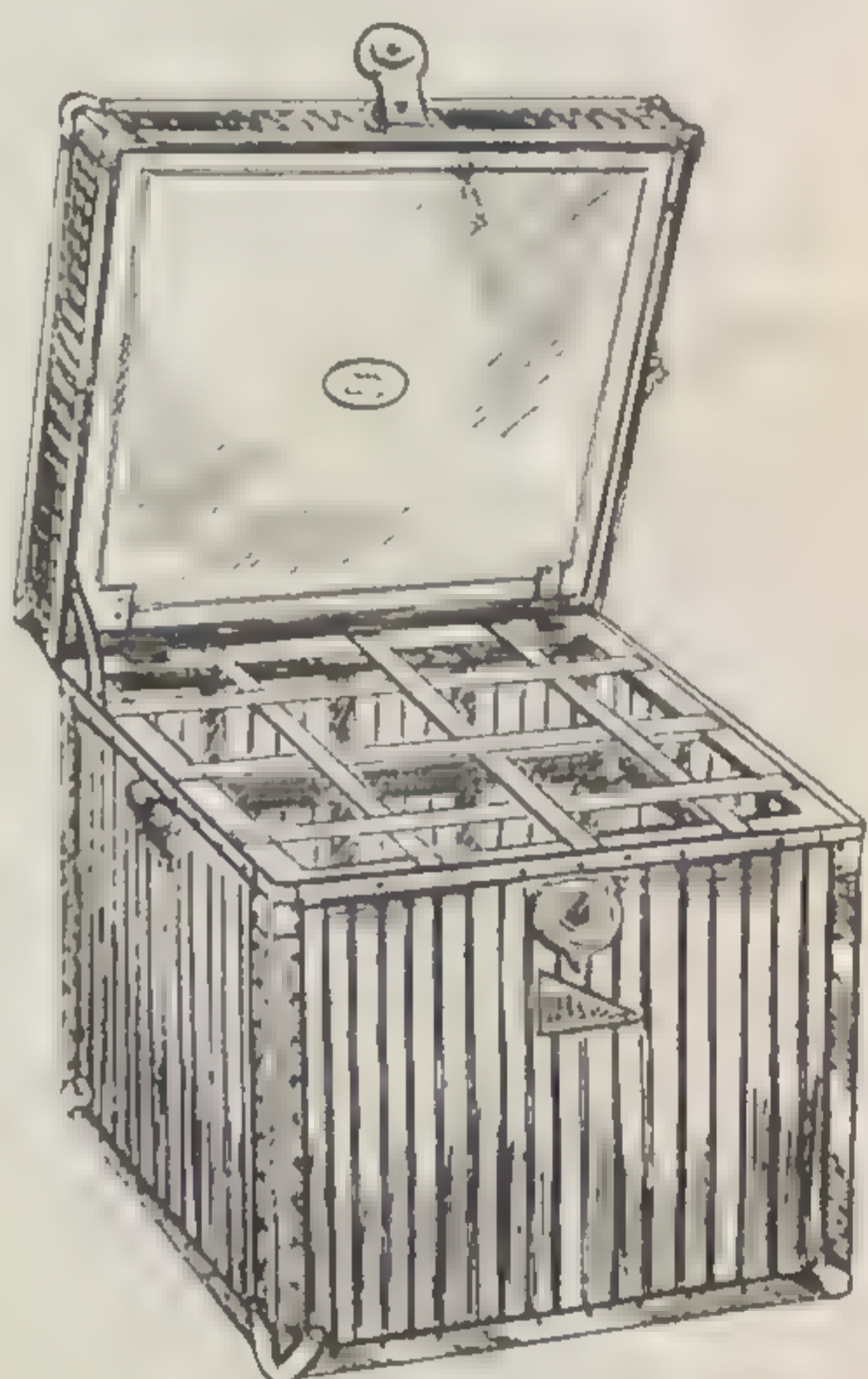
### FOLDING TRAY

This (No. 3) is an innovation so useful and clever that one becomes most enthusiastic over it. The top, which measures 27 by 18 inches, has a rim all around the edge, and it comes in any finish desired, the natural hard wood or painted. By pressing a spring enclosed on either end inside the brass handles, so placed that it comes directly under the thumb, legs unfold that transform what is at first only a tray into a complete little table. It is most useful for serving meals upstairs, for nursery or boudoir use. Also as a card table it is efficient, with a baize cover for the top which fits on by means of elastic corners. This has the advantage of not lying too closely on the wood beneath, so that cards are very easily picked up. The

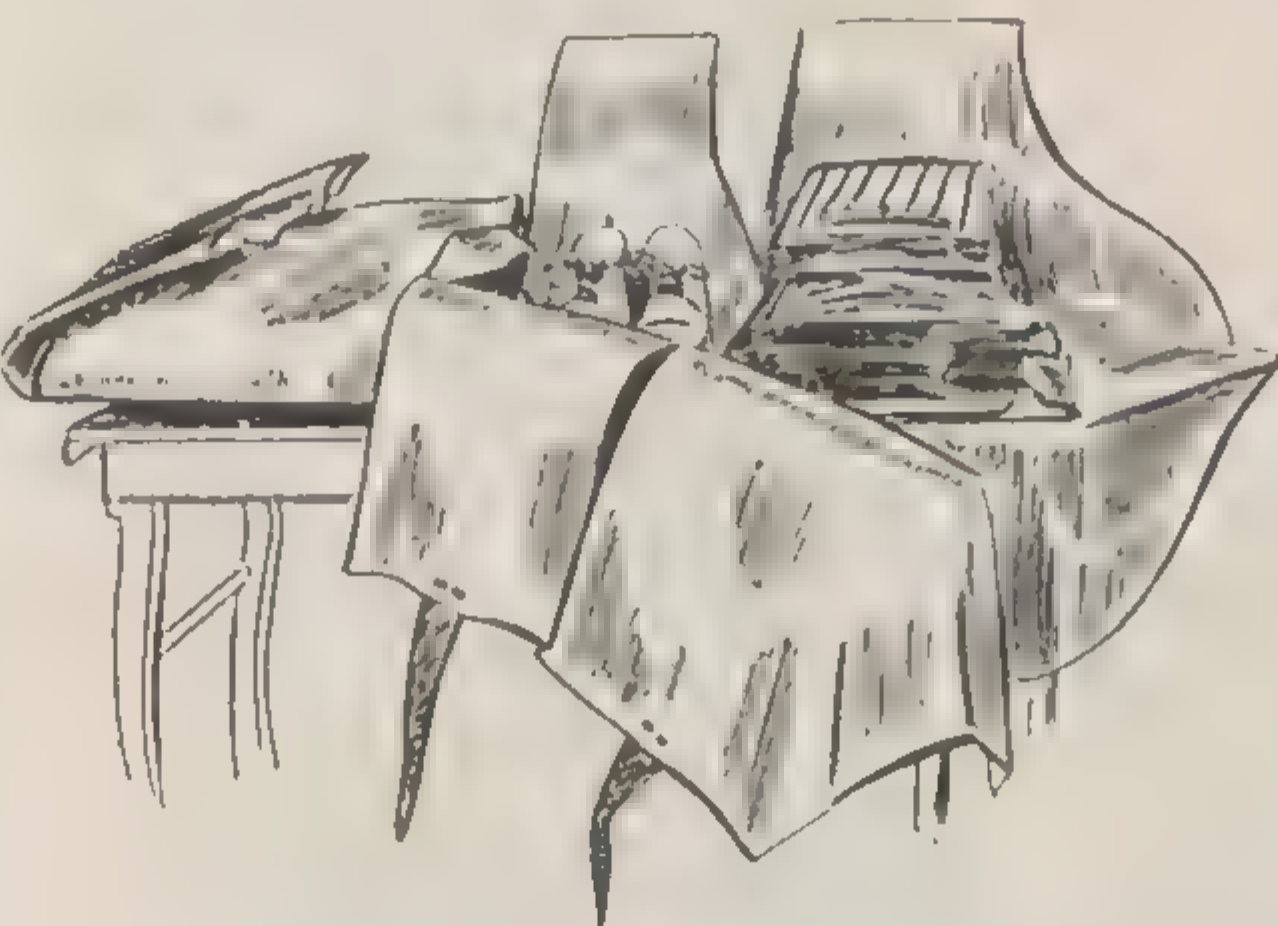
height of the table is two feet when the legs are placed. Depending upon what wood is chosen, it costs from \$15 to \$20. It is low enough to stow away under a desk or a large table and is very strong and durable.

### ADJUSTABLE HAT TRUNK

That shown in sketch 4 is made of the new corrugated material, lightest in weight and wearing forever. The top has a tray that serves for lingerie, laces, blouses, etc., and in the bottom is a cage for hats that may be removed if desired, leaving the space for ordinary packing. As every trunk made by this firm is kept in order free of charge for all time to come, one is assured comfort and satisfaction. Prices of hat trunks range from twenty-two dollars upward.



No. 4. An innovation hat trunk made of light corrugated material, with cage fittings to hold the hats



No. 2. Opened, this novel hand-bag spreads out flat. It is divided in sections; the daintiest contents are well protected

### NEW MUSIC ROLL

The usual bulkiness and awkwardness of a music roll is done away with by presenting one that looks to be an ordinary hand bag, yet carries sheet music without creasing or rolling. It has two covers and opens flat like a portfolio. The right and left pages are slipped in as in a book cover, the edges fasten together with a metal bar through a leather loop and one has a smart looking and easily handled case. It is equally good for drawings or business papers. In fine grained seal it costs \$8.50.

### HAND BAGS

in the very best quality pigskin, measuring 8 by 11 inches, are good value at \$4.50.

### NEW ELECTRICAL DECORATIONS

Not only is the departure original and very lovely, but there is great variety in designs and treatments. Both fruit and flowers are presented in natural imitations and colorings, lighted from the inside by tiny electric bulbs. Ferneries, which are very popular, are filled with artificial and natural prepared foliage and ferns. Flowers are scattered among these which are in reality colored lamps. Large ferneries represent a miniature landscape with a lake or pond among the greens. The whole is held in either a round or rectangular gilded basket. Prices range from \$15 to \$50 according to size, the ferneries being filled with whatever selection the purchaser may choose.



No. 3. By the touch of a spring this tea tray may be transformed into a boudoir or card table at will

Another very attractive idea is a Dutch lantern at \$18, for porch, garden or den. The frame is of genuine birch bark, over which clamber illuminated roses peeping from dark foliage. More efficient light is

given by a lamp inside. Baskets of roses, either red, white, pink or yellow, are charming and cost \$16. Diminutive strawberry beds in gold baskets are also in great demand, the fruit a good imitation and lovely in color. These measuring 8x12 inches with ten berries, sell for \$15. Festoons of foliage, with nine colored lamps, are provided at the same shop, these to be put up anywhere one may desire.

The length is twenty feet. Roses, morning glories, holly or wistaria are the varieties shown in these garlands, the prices ranging from \$10 to \$20. Single large fruit lamps cost 60 cents each, and medium size comes in an assortment of two dozen at \$10 the box. All the decorations have cords and sockets ready to be attached to any burner. For luncheons, dinners, dances and fetes this invention gives great opportunity for beautiful effects.

### SPRING BLOUSE MODELS AND MATERIALS

One of the spring outputs is a most remarkable collection of polka dotted batiste waists, that are copied from a French model and give an effect quite as good as the original at \$5.95. I have seen nothing that compares to them in appearance at twice the price. White backgrounds have lines of dots close together in either dark blue, light blue or pink. All down the front there are quarter inch tucks; the back is plain. There is a double frill that goes half way from neck to waist, the under or edged in Valenciennes, the upper one with a narrow fold as border, inside which there is an insertion of imitation crochet net. At the middle of the front there is a shaped tab, dotted with crochet buttons, that extends out over the frill. Both cuffs and collar have an insertion as trimming and at the throat there is a plaited bow of the material. With and reasonable care these waists wash well, keeping their color. The batiste of which they are made is imported.

### COTTON MARQUINETTE WAISTS

This material is used for another copy of a Paris model, in this case the very popular military blouse. It is made entirely without fullness, the collar as well as the rest of the front fastening with round crochet buttons.

On either side there is a simple but heavy design of straight horizontal lines, three or four inches long, terminating in a heavily padded dot. The cuffs and collar, which are attached by an imitation Irish crochet, have a like decoration. On

the shoulders there are epaulettes. Price \$5.95.

### PLAIN TAILORED SHIRTWAIST

Colored stripes are seen in the majority of new showings. A very good mannish shirt, with plaited front and plain back, comes in a madras material with inch-wide stripes of mixed colors for \$2.98. The sleeve has no tucks and terminates in a stiff cuff for links. There is a plain linen collar that goes with this. Big pearl buttons show on the front box plait.

Inexpensive glass lamps are excellent taste, perfectly plain, with a six-sided base, long crocus-shaped stem and bowl to match the standard. The glass is pressed, clear and pure in quality, and the design one that will be out of place in no room, as it is quite simple and unpretentious. The price is \$3 without the burner. The height is two feet or a little over.

### SLIPPER TREES

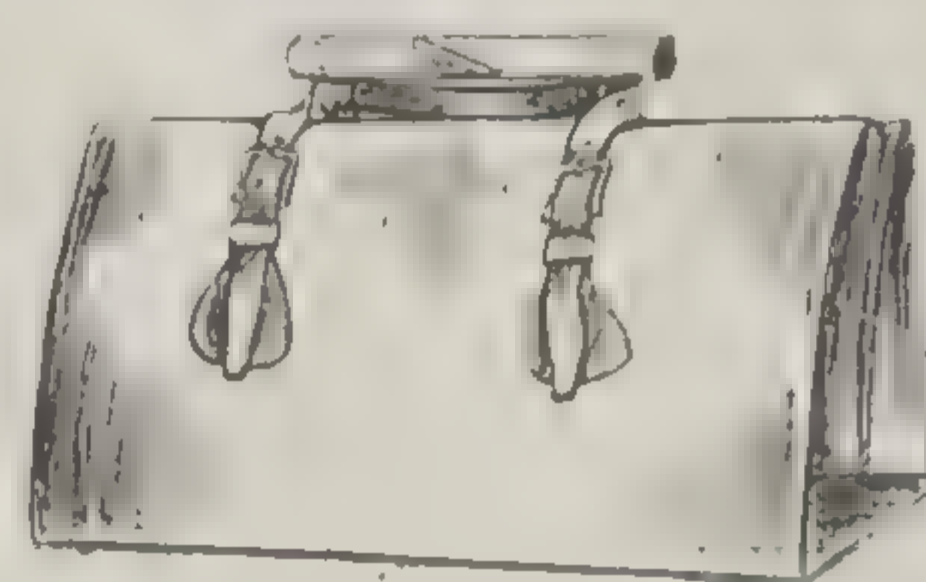
cost 75 cents. There is a ventilated metal toe form attached by a flexible metal bar which by its own spring keeps the ball that forms the heel piece in place. These answer for low shoes as well as for slippers and are far lighter than wooden trees.

### LACE VEILS

in black, measuring a yard and a quarter in length, cost \$2 and upwards. At the price quoted the designs are good and the wear excellent.

### CARRIAGE SHOES

In velvet, carriage shoes cost \$4 the pair, in satin, \$5. They are lined in quilted satin, and have fur around the tops and at the front. At the shop where these were shown they are made in lefts and rights, which gives a superiority of fit over the ordinary carriage shoe. They are also rather higher than usual.



No. 1. This modernized shawl strap is made of calf skin in both black and tan leather

### QUILTED SATIN MULES

cost \$1.95, lined in flannel to match. A silk cord finishes the edge. Any and all colors are procurable in these.

### RHINESTONE BOW KNOTS FOR SLIPPERS

are quite the most successful creation shown this year, especially as they are mounted brooch fashion on a pin so that they will do for a number of pairs. The setting is solid silver, the stones medium size, very brilliant and well handled, so that the effect is very handsome. There are two loops and a knot in the middle, the length from side to side about an inch and a half. Price, \$3.50.

### NEW COTTON AND LINEN FABRICS

Women's Madras shirtings come in all the stripe effects, correct for men's wear also, and besides are in Russian cord combinations and in jacquard effects with colored stripes. Satin stripe Madras and this effect with Russian cords are new, and the entire assortment is shown in 32-inch width at prices from 40 cents to \$1. Other good shirting stuff is the Japanese hand loom silk in fine, medium or large stripes, in two-tone stripes or other combinations, the ground white and the colors fast. The width is 36 inches and price \$1.20.

A costume-width coarse French linen inset with heavy crackle mesh net in border design with band above, is also braided elaborately in self-tone soutache. The width is 46 inches and the price \$5 a yard. The colors this comes in are pink, oyster white, violet, tan, old blue, and a clear soft green.

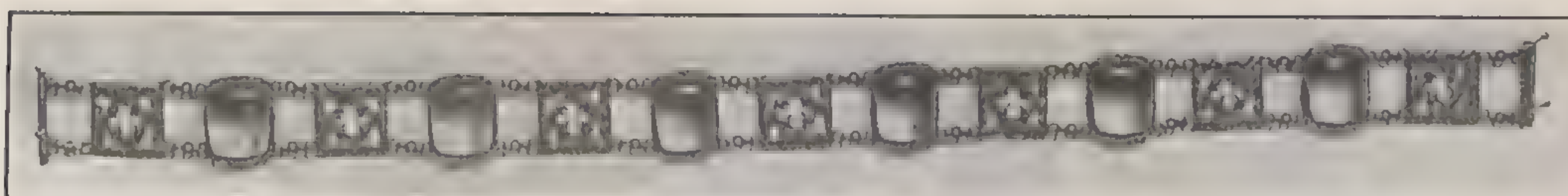
[Note.—Readers of Vogue inquiring for names of shops where "Seen in the Shops" articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]





NEW BLOUSE MODELS FOR CHIFFON AND CRÊPE  
FOR "FASHION DESCRIPTIONS" SEE PAGE 27





No. 5. A collar of dull silver plaques in open Gothic design alternating with square cut amethysts

## ARTS AND CRAFTS OF FLORENCE



IN the Casa Guidi at Florence, where Elizabeth Barrett Browning wrote so many of her Italian poems, including the exquisite "Casa Guidi Windows," in which her son was born (and to whom it now belongs), and where she herself years later died,

there is now established an industry which, most interesting on its own account, is additionally so to us because its manager and owner is an enterprising American woman, Mrs. Arthur Murray Cobb.

The business carried on here was begun seven years ago by Mr. Arthur Cobb, the artist, and since his death his widow has developed it, enlarging its scope until it now includes artistic work in jewelry, leather, brass, and copper, as well as etchings and beautiful linens, and embroideries. The Arts and Crafts occupies the second story of the house and Mrs. Cobb lives with her three children in the apartment on the third floor. There are four show rooms, a number that speaks well for the prosperity of the industry; and once or twice a year "one man" shows of artistic work are given in a room especially adapted and lighted for this purpose.

As forewoman and assistant Mrs. Cobb has a clever capable Englishwoman, who also helps with the designing, and there are besides two silversmiths who work in the house. The rest of the work is put out, it occupying in all twenty-one persons, most of whom are Italian men, though there are some English and German women. Mrs. Cobb herself is the business manager; and it is she who plans all the work, buys the stock, and does the greater part of the designing and adapting. Most of the jewelry is of antique-finished silver combined with semi-precious stones in different color effects. There is an infinite variety of design, and scarcely ever are

any two pieces exactly alike. Some are heavy and massive in appearance, with simple lines and no complication of detail, as in the fob shown in photograph No. 1, which is fully four inches in length, the sober gray-streaked ovals of Labrador stone harmonizing perfectly with the dark oxidized silver. The other extreme of workmanship is shown in pendant No. 2, which is two-and-one-half inches in diameter, all the silver work, as well as the chain of fine hair-like links, being in the style of the old Florentine filigree. It is set with Lapis Lazuli of an intense blue.

No. 3 is more elaborate in conception and quite unusual. The upper part fits closely about the throat, the lower part hanging loosely below, while from the center ornament of the latter are two chains to which a watch or lorgnette may be attached. The ornaments of this piece are old Italian buttons of fine workmanship, cleverly combined with modern silver and amethysts to form an harmonious and pleasing whole.

The pendants and ring of No. 4 are choice old bits, the pear-shaped pendant of seed pearls and finest gold wire being especially charming; it was doubtless one of a pair of earrings belonging to the wife of some old Florentine noble, as was the other pendant, a combination of old paste and rubies. The ring is set with brilliants.

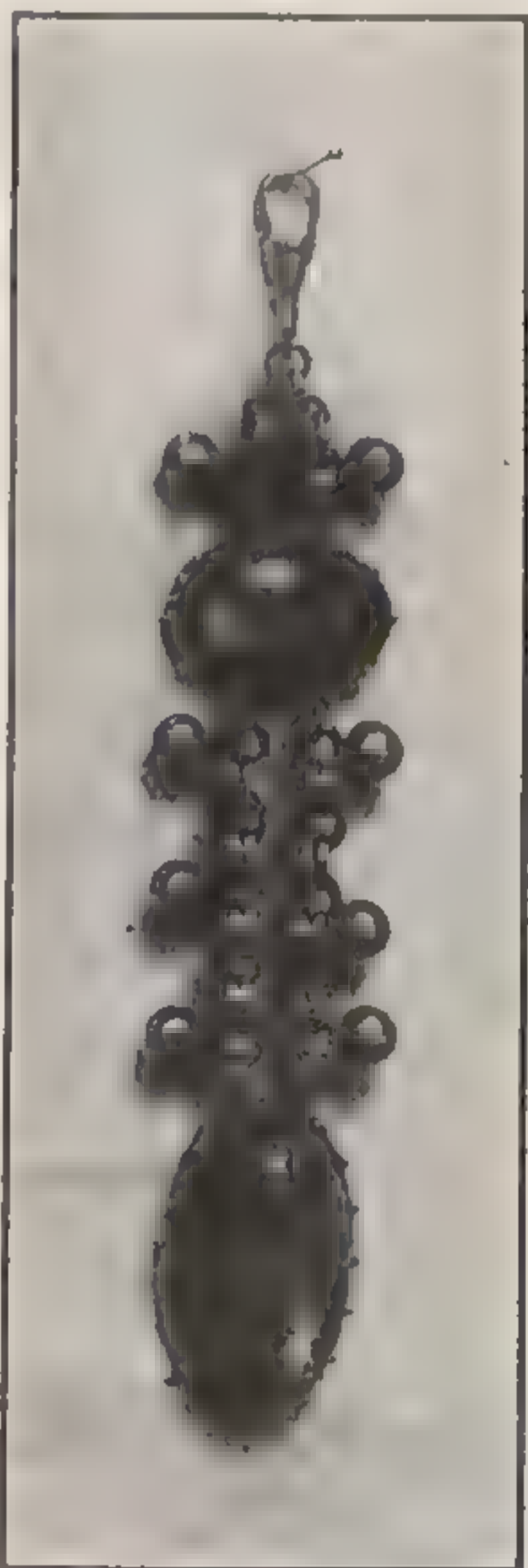
Mrs. Cobb makes a specialty of these authentic antique pieces, which she buys from impoverished old families. Some of the jewelry designs are entirely original, others are copied or adapted from those shown in private collections or in museums, and ideas are even taken from old pictures, portraits, and books. Among the many articles in leather are beautifully bound volumes of the Brownings' poems, and attractive little jewel cases of different shape and sizes, all wadded and lined with soft Liberty silks

and fastened with fine leather thongs. As an artistic gift, acceptable to the most fastidious taste, nothing more delightful can be imagined than, for instance, the collar shown in No. 5; its plaques of dull silver in open Gothic design alternating with amethysts, as it lies in its little bronzed leather box on the pale primrose lining.

very day of his death. There are now about forty girls in the school, where they are taught to weave by hand the linen which they afterwards embroider and trim with lace that they also make. Adorable frocks for infants and tiny children are made from their admirable productions, and there are all kinds of other articles



A room in the Casa Guidi at Florence, once the home of Elisabeth Barrett Browning



No. 1. Oxidized silver fob set with ovals of Labrador stone



No. 2. An old style pendant of Florentine filigree set with Lapis Lazuli

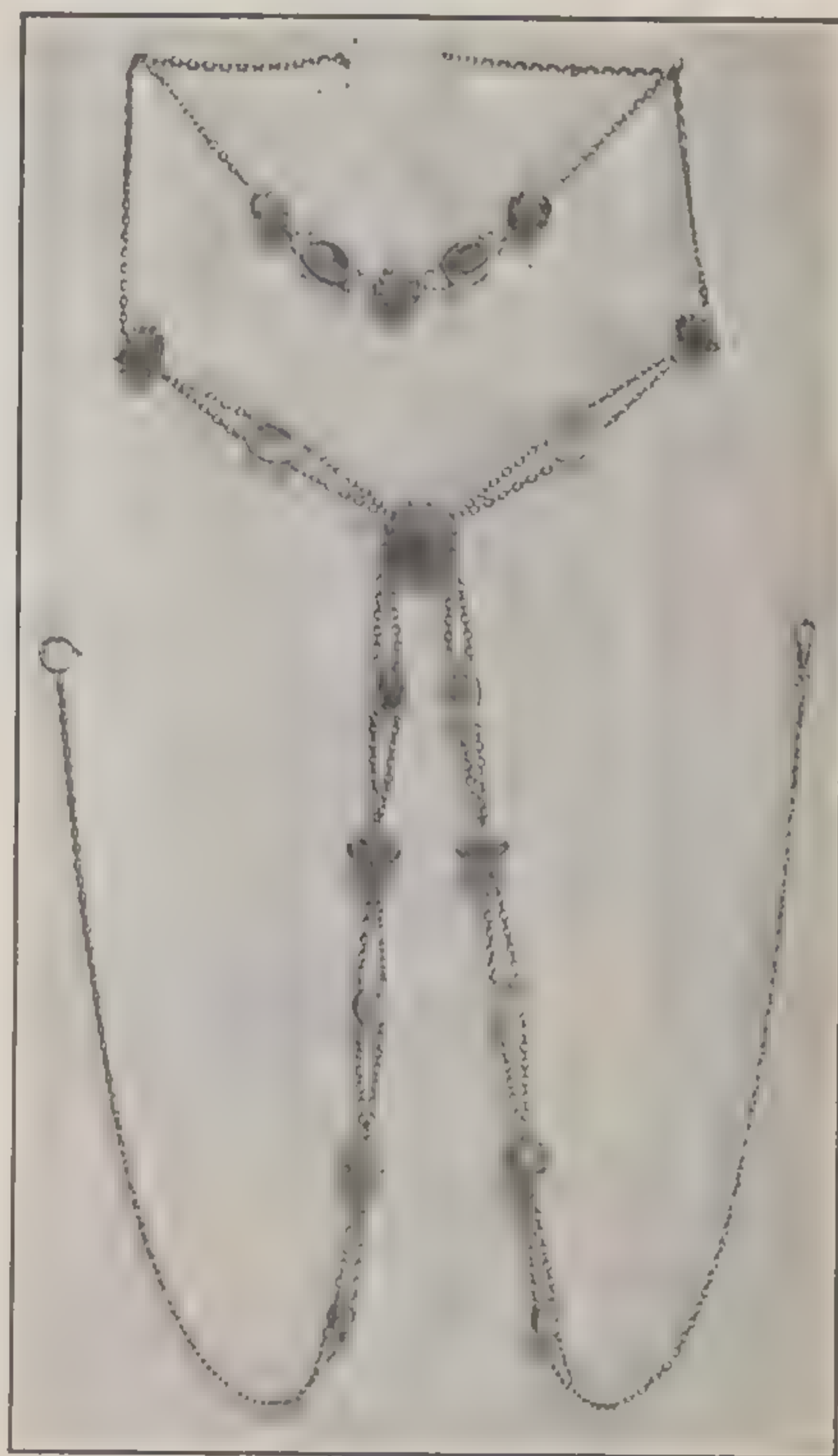
All the articles are most reasonable in price, and it should be borne in mind that everything is hand-made, of the best material and perfectly finished, and that great attention is paid to such minor details as the fastenings and clasps, which are unique. Liberty is Mrs. Cobb's London agent for the leather work, a fact which in itself is a fine credential. The jewelry may be bought of an American woman in Dresden or ordered direct from the Casa Guidi, as Mrs. Cobb has no regular agent in the United States, although she sends a great deal of work there.

Apart from all this the Arts and Crafts rooms have for sale the beautiful linens woven and embroidered in the Browning school for Italian girls. Mr. Browning founded this school at Asolo, north of Venice, in memory of his father who loved the place so well. It was in memory of Asolo and the happy days spent there that Browning gave the title "Asolando" to the collection of poems which were fatefully published on the

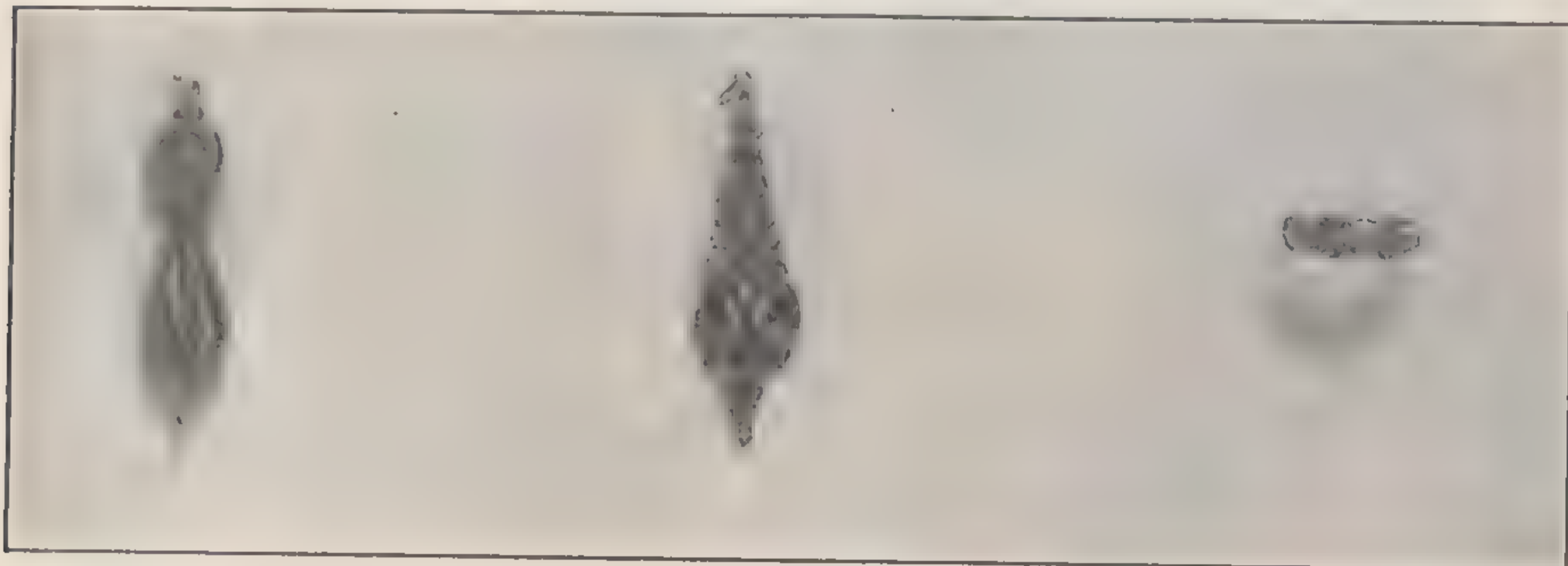
ranging upwards in price from the surely modest sum of 90 cents.

The Casa Guidi now belongs to the son of Robert and Elizabeth Barrett Browning; it has been in his possession for fourteen years and he is at present Mrs. Cobb's landlord.

Etchings are included among the treasures of this fascinating house, which is an ideal place for laying in a good supply of presents and personal belongings to take home from a trip abroad, especially as they have the added advantage of being unlike the usual European purchases which every traveler knows by heart. ETHEL ROSE.



No. 3. A clever combination of neck ornament and lorgnette chain. Amethysts and old Italian buttons are set alternately



No. 4. Rare old pendant, earring, and ring of charming design, set with seed pearls, rubies and brilliants. At one time doubtless the possession of some Florentine noblewoman



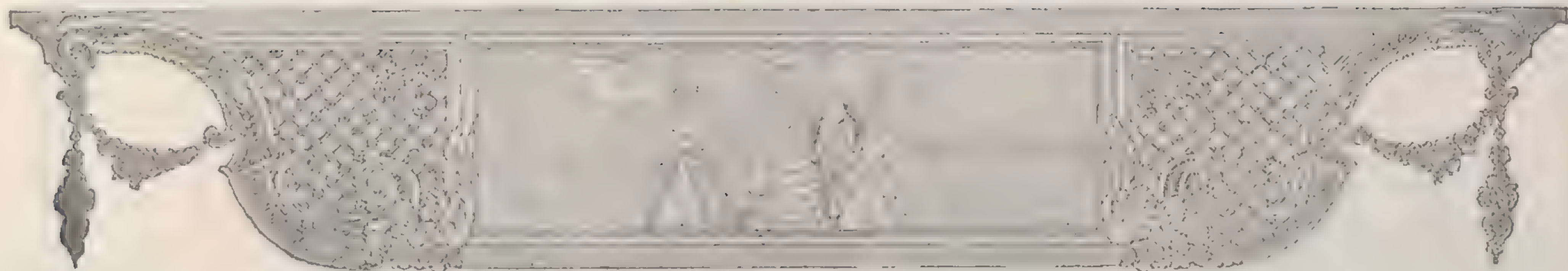


SMART AFTERNOON COSTUMES OF BENGALINE AND ORIENTAL SILK

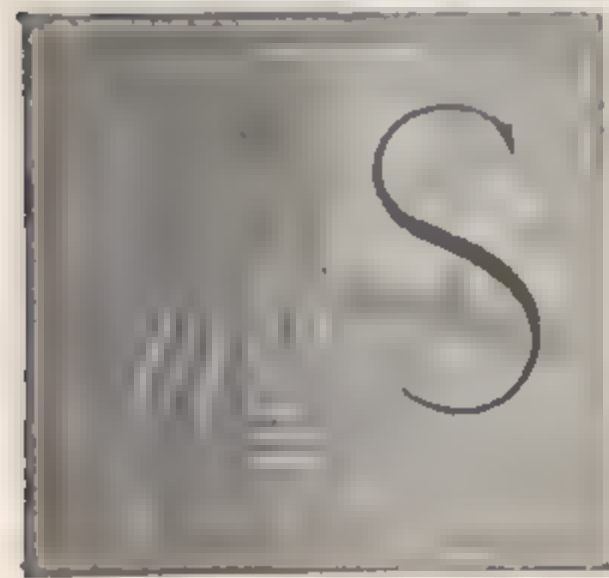
FOR "FASHION DESCRIPTIONS" SEE PAGE 27



# WHAT THEY READ



**FRANCIS JOSEPH AND HIS TIMES.** BY SIR HORACE RUMBOLD, BART., G.C.B., G.C.M.B., FORMERLY BRITISH AMBASSADOR TO THE EMPEROR OF AUSTRIA. ILLUSTRATED. D. APPLETON & Co. \$3.



SIR HORACE RUMBOLD'S handsome volume is an extremely happy combination of history and biography. A little over one-third of the book is given to a rapid but sufficiently comprehensive sketch of

Austrian and related European history from 1740 to 1848, with the emphasis laid upon the Napoleonic period and the revolutionary movement that led to the abdication of Ferdinand I and the enthronement of Francis Joseph. Nothing is more remarkable in the history of the Hapsburgs for a century and a half than their seemingly inconsistent combination of outward imperial splendor with great personal simplicity of life. Maria Teresa, it was, who on learning the birth of a son to her own beloved boy Leopold, rushed to her box in the little imperial theatre within the palace and called out to the assembled audience, "Der Poldl' hoat a Buabn," using in her enthusiasm the broad Viennese dialect. The book has many such stories. One is told of the huge and bulky Falstaffian King of Wurtemberg, who was announced by a Parisian journal as having arrived at the French capital, "ventre a terre!" The king, angry because of a slight in the course of a banquet during the period of the Congress of Vienna, rose in vexation, overturning the whole dinner table with his huge protuberance. Sir Horace's picture of Marie Louise is charming, but he omits to discuss the scandals of her life after the final fall of her imperial husband in 1815.

Of course the biographer had a delicate task when he came to discuss the living monarch whom he had known in the sort of relation that a British ambassador bears to the head of the court to which he is accredited. Sir Horace's own sympathies are extremely liberal, but he is not severe upon Metternich. He believes the life of Francis Joseph extremely precious to his own dominions and to Europe. The tension attendant upon the recent annexation of Bosnia and Herzegovina to the Austrian Empire he passes over lightly with the double admission of England's unpreparedness for a general European war and the Emperor's powerful influence for peace. Sir Horace professes to believe that the Crown Prince Rudolph was a suicide, and is at no pains to account for his act except upon the official theory of temporary insanity. The assassination of the empress fills the biographer with horror. He quotes the stricken emperor's exclamation, "I am to be spared no calamity in the world," and apparently accepts as authentic the emperor's reported remark to an intimate, "No one can know how much we loved one another." Of course a biographer so placed as Sir Horace could not yield to the temptation that a less scrupulous man would have strongly felt, to make of his book a mere chronicle of scandal. Perhaps no royal house has known, in the last hundred years, so many sensational incidents as that of the Hapsburgs, and nothing is less encouraging to a republican than the situation which seems almost to necessitate the continuance, even after the death of the present sovereign, of the imperial splendors and scandals at Vienna.

One cannot help conjecturing what piquancy Sir Horace's volume might have gained had he chosen to violate diplomatic propriety by telling the whole truth. Perhaps he keeps an honest diary that the world may yet see.

**AUNT AMITY'S SILVER WEDDING AND OTHER STORIES.** BY RUTH MCENERY STUART, AUTHOR OF *SONNY*, *NAPOLEON JACKSON*, *THE GENTLEMAN OF THE PLUSH ROCKER*, *A GOLDEN WEDDING*, *MORIAH'S MOURNING*, ETC. ILLUSTRATED. NEW YORK: THE CENTURY CO. \$1.

What a gem of a book is this little volume, far too little, of Mrs. Stuart's stories and studies of negro character! "Aunt Amity's Silver Wedding," and "Petty Larceny" are quite as much narratives as studies, but "The Hair of the Dog" and "Thanksgiving on Crawfish Bayou" are studies rather than narratives, though both have narrative interest. The charm of all these tales lies in the intimate and sym-

pathetic knowledge of the negro character displayed in its crude simplicity by a Southern woman accustomed from childhood to daily contact with the blacks as slaves and as free people. Mrs. Stuart's point of view is that of the kindest Southerners, who see the negro problem not, indeed, as some of us in the North, but with an ever-present understanding of the colored man as he is, and a sort of intimate sympathy which it is almost impossible for the Northerner to conceive. Humor and pathos go hand in hand throughout this little volume, but the pathos at times in "Thanksgiving on Crawfish Bayou" becomes almost too poignant. That sketch is less a story than any of the others, but it is by far the subtlest study of negro character, and the types uppermost are of an unusual kind. "Petty Larceny," it should be understood, is the name of a little negro beauty who is the heroine of the

story bearing that title. Perhaps some Northern readers may find it hard to believe that any child was ever so named by its parents, but there is a story of a negro babe in West Virginia who is to bear through life the Christian name, if such it may be called, of Homicide, because the father happened to attend a murder trial about the time the child was born. Nobody is writing better negro stories than these, and "Thanksgiving on Crawfish Bayou" is certainly the most distinguished, interesting, and significant study of negro character that has recently appeared in the guise of fiction. Mr. Frost's illustrations, especially the charming frontispiece, are worthy of the text, though they should have been reproduced on a larger scale.

"Beechy," (Stokes, \$1.50) is a characteristic romance by the Baroness Bettina von Hutten. The heroine is an Italian girl, named Beatrice, and called by the pet name Bici, pronounced, as the author obligingly explains, Beechy), who becomes a famous singer and has love adventures in England, the country of her mother. This is exactly the kind of story that those who like the Baroness von Hutten's books demand of her, a love romance of the great world, superficial, picturesque, and exciting, but without serious claims to critical consideration.

## LITERARY CHAT

AMONG the recent announcements of the Macmillans are these color books for girls and boys: "The Story of Robin Hood and His Merry Men," by John Finnemore, with eight full-page colored plates by Allan Stewart; "Children's Tales of English Minsters," being stories of saints, monarchs, statesmen and warriors concerned with the founding of ten great English cathedrals, by Elizabeth Grierson, with twelve full-page illustrations in color, and "The Book of the Railway," by G. E. Mitton, with twelve colored pictures by Allan Stewart.

Charles Scribner's Sons announce "George Meredith's Poems Written in Early Youth," "The Problem of Human Life," by Rudolph Eucken, "Through the French Provinces," written and illustrated by Ernest Peixotto, "Gilbert White and His Village of Selborne," "Sailors' Knots," a volume of short stories by the inimitable Mr. Jacobs, and the first volume of Rear Admiral Chadwick's work on "The Relations of the United States with Spain," to be entitled "Diplomacy."

Among the new books of the Sturgis and Walton Company are "Monday Morning and Other Poems," by James Oppenheim; Tennyson's "In Memoriam," with decorations, issued in two editions, one at \$2 net, the other, limited to 75 copies, at \$12.50 net; a two-volume bi-centenary edition of Boswell's "Johnson," with 600 illustrations, a small quarto in old style boards, at \$6, and "The Great Wall of China," by William Edgard Geil, with 100 full-page illustrations, issued at \$5.

"The Winning Lady" is the title announced by the Harpers for Mary E. Wilkins Freeman's new book, which, by the way, is just the kind of lady Mrs. Freeman herself appears to those who know her stories. Other announcements by the same house are the younger McCarthy's novel, "The God of Love"; "Lost Borders," a novel by Mary Austin; "Chivalry," a volume of mediaeval romances by James Branch Cabell; "Beasley's Christmas Party," a novelette by Booth Tarkington, and "Equal Suffrage in Colorado," by Helen H. Sumner.



Courtesy of D. Appleton & Co.

Portrait of Francis Joseph  
From "Francis Joseph and His Times"

## RECENT FICTION

SENSATIONAL to the last degree is Ethel Stefana Stevens's story, "The Veil, a Romance of Tunis" (F. A. Stokes Company, \$1.50), but the author has invested its scenes with a fascinating charm by reason of the Oriental atmosphere with which she has clothed them. The style of the narrative is neither feeble nor cheap, and many of the descriptions come home to the reader with unusual power and charm. The creation of such an atmosphere is possible only to one who has been familiarly intimate with the region described, who has the seeing eye and the transforming imagination.

"Other People's Houses" (The Macmillan Company, \$1.50), by E. B. Dewing, daughter of Thomas W. Dewing, the American painter, is an unusual attempt at



# SOME WELL SELECTED PROGRAMMES

THE difficulty, oftentimes, of knowing the best selection and arrangement of musical compositions for programmes has prompted Vogue to print specimens and a list of some of the best selling songs and instrumental numbers. The programmes which follow are all "standard" and represent the utmost care on the part of those preparing them.

## FOR SOPRANO

A programme sung by Mme. Sembrich.

### PART I

#### Classical Airs

- a. Mein gläubiges Herze.....Bach
- b. Quel ruscelletto.....Paradies
- c. Oh, Sleep; Why Dost Thou Leave Me.....Handel
- d. Hallelujah from "Esther".....Handel

### PART II

#### Classical German Songs

- a. Trock'ne Blumen.....Schubert
- b. Eifersucht und Stolz.....Schubert
- c. Stille Thränen.....Schumann
- d. Röselein, Röselein.....Schumann
- e. Die Mainacht.....Brahms
- f. Sonntag.....Brahms
- g. Der Schmied.....Brahms

### PART III

#### Modern Songs

- a. L'Ame des Oiseaux.....Massenet
- b. L'Eventail.....R. Strauss
- c. Allerseelen.....R. Strauss
- d. The Shepherd.....Frank La Forge
- e. An einen Boten.....Stanisla Niediadanski
- f. Otworz Janku.....Arthur Foote
- g. There Sits a Bird on Every Tree,.....Arthur Foote

A programme sung by Mme. Galski.

### PART I

#### Old German, French and English Songs

- My Mother Bids Me Bind My Hair,.....Haydn
- When the Roses Bloom.....Reichardt
- Menuet d'Exaudet.....18th Century
- Venez, Agreable Printemps.....Anthony Young
- Phyllis Has Such Charming Graces,.....Arne
- The Lass With the Delicate Air.....Arne

### PART II

- Die junge Nonne.....Schubert
- Lachen und Weinen.....Schubert
- Nacht und Träume.....Schubert
- Stille Sicherheit.....Frans
- Wonne der Wehmuth.....Frans
- Ich lieb' eine Blume.....Frans
- Verlass mich nicht.....Frans

### PART III

- With a Water Lily.....Grieg
- Mutterschmerz.....Grieg
- Good Morning.....Grieg
- Expectancy.....F. La Forge
- In der Abendstille.....F. La Forge
- Die Nacht.....R. Strauss
- Zueignung.....R. Strauss

## FOR CONTRALTO

A programme sung by Katherine Hanford.

1. Cavatina, from "Queen of Sheba,".....Gounod
2. Marie.....Franz
3. Die Alte Mutter.....Dvorak
4. My Heart at Thy Sweet Voice,.....Saint-Saens
5. Die Nacht.....Strauss
6. Aria from "Rinaldo".....Handel

## FOR TENOR

Two programmes sung by George Hamlin

### Miscellaneous

#### PART I

- Die Linde im Thal.....Old German
- Lindenlaub.....Handel
- O, Sleep.....Handel
- The Trumpet's Loud Clangor.....Handel

#### PART II

- Im Abendroth.....Schubert
- Stille Thraenen.....Schumann
- In's Freie.....Schumann

#### PART III

- Aria: "Bohème".....Puccini

## PART IV

- Es blinkt der Thau.....Rubinstein
- Botschaft.....Brahms
- Im Kahne.....Grieg
- Heimliche Aufforderung.....Strauss

## PART V

- The Crying of Water.....Campbell-Tipton
- Your Eyes.....Edwin Schneider
- Flower Rain.....Edwin Schneider
- The Lamp of Love.....Salter

## Miscellaneous

### PART I

- Deh piu a me non v'ascondete.....Buonocini
- Rendi'l sereno al ciglio, from "Sosarme,".....Handel
- Ein fröhlich Gesang.....Old German

### PART II

- Der Musensohn.....Schubert
- Dass sie hier gewesen.....Schubert
- Der Wanderer an den Mond.....Schubert
- Provençalisches Lied.....Schumann

### PART III

- O komm' im Traum.....Liszt
- Jugendglück.....Liszt
- Jaegerlied.....Hugo Wolf
- Er ist's.....Hugo Wolf

### PART IV

- Fair House of Joy.....From Seven
- Weep You No More.....Elizabethan Lyrics
- O Mistress Mine.....From Three
- Blow, Blow, Thou Winter Wind.....Shakespeare Songs

### PART V

- Hymn to the Night.....Campbell-Tipton
- (Written for and dedicated to Mr. Hamlin)
- In Moonlight.....Elgar
- Flower Rain.....Schneider
- The Last Taschastas.....Carl Busch
- (Written for and dedicated to Mr. Hamlin)

## German Lieder

## FOR BASSO

A programme sung by David S. Davis

### PART I

- Recitativo ed aria nel "Rinaldo".....Handel
- O Cessate di piagarmi.....A. Scarlatti
- L'addio.....Mozart
- In questa Tomba.....Beethoven
- Trockene Blumen.....Schubert
- Am Meer.....Schubert
- Frühlingsglaube.....Schubert
- Liebesbotschaft.....Schubert
- Erlkönig.....Schubert

### PART II

- Abendlied.....Hugo Kaun
- Aus Meinen Grossen Schmerzen,.....Robert Franz
- Wie bist du meine Königin.....Brahms
- Feldeinsamkeit.....Brahms
- Ständchen.....Brahms
- Die beiden Grenadiere.....Schumann
- Romance de "L'Etoile du Nord,".....Meyerbeer
- Souvenir.....Lalo
- Plaisir d'amour.....Martini
- Te Souviens-tu?.....Godard
- La Melodie des Baisers.....Massenet

## FOR BARITONE

- A programme sung by David Bispham
- Mighty Lord and King ("Christmas Oratorio").....Bach
- Within These Sacred Bowers ("Magic Flute").....Mozart
- Creation's Hymn (Die Ehre Gottes),.....Beethoven
- Requiem (Old Catholic Poem).....Schumann
- At Sunset (Im Abendroth).....Schubert
- Omnipotence (Die Allmacht).....Schubert
- Four Serious Songs.....Brahms
- (Words from the Holy Scriptures)
- The Pauper's Drive (T. Noel).....Sidney Homer
- To Russia (Joachim Miller) (First time).....Sidney Homer
- The Mother's Visits (Mrs. Mulock) (First time).....Alfred G. Wathall
- Ring Out, Wild Bells (Tennyson),.....Charles Gounod

## FOR SOPRANO AND CONTRALTO

### Including Soli and Duets

A programme sung by Eugenie and Virginia Sassard

## DUETS—

- "Let Us Wander" (Gavotte).....Purcell
- "My Dearest, My Fairest".....Purcell
- "Shepherd, Shepherd, Leave Decoying".....Purcell
- "Sound the Trumpet".....Purcell
- (1658-1695)
- Misses E. and V. Sassard

## SOLI—CONTRALTO

- "Vers ton âme".....Henry Pfister
- (Accompanied by the composer)

- "Le Mariage des Roses".....César Franck
- "Coeur Solitaire".....Léon Moreau
- "Morgenhymne".....Geo. Henschel
- (Accompanied by the composer)
- "Lehn Deine Wang".....Emil Sjögren
- "Il Pleût du Printemps".....Emil Sjögren
- (Accompanied by the composer)
- Miss Eugenie Sassard

## DUETS—

- "Nachts".....Max Reger
- "Gab's ein einzig Brünnelein".....Max Reger

## "Phänomen".....J. Brahms

- "Die Schwestern".....Misses E. and V. Sassard

## SOLI—SOPRANO—

- "L'Amour passait".....Henry Pfister
- (Accompanied by the composer)
- "L'Année en vain chasse l'Année".....Dubussy

## Wasserfahrt".....Frans

- "Die Liebe hat gelogen".....Frans
- "Komme Doch".....Ludwig Thuille
- "Dearest Little Maiden".....A. Dargomijsky
- (Russian Folk Song)
- Virginia Sassard

## DUET—

- "La Source".....C. Gallois
- Misses E. and V. Sassard

## FOR PIANO

A programme played by Ferruccio Busoni

### PART I

- Chromatische Fantasie und Fuge,.....Bach-Busoni
- Choral Vorspiele:
- (1) In dir ist Freude.....Bach-Busoni
- (2) Nun freut euch.....Bach-Busoni

### PART II

- Sonata, Op. III.....Beethoven

### PART III

- Sonata, B. Flat Minor.....Chopin

### PART IV

- Drei Fantasien:
- (1) Sommernacht's Traum.....Liszt
- (2) Rigoletto.....Liszt
- (3) Faust.....Liszt

### PART V

- A programme played by Mischa Elman

### PART I

- Symphonie Espagnole.....Lalo
- Allegro non troppo
- Andante
- Rondo

### PART II

- a. Andante and Allegro from Sonata No. 3.....Bach
- b. Sonata—D major.....Handel
- Adagio
- Allegro
- Larghetto
- Allegro

### PART III

- a. Melodie.....Gluck-Wilhelmj
- b. Deutscher Tanz, Dittersdorf (1739-1799)
- c. Menuett.....Beethoven (1770-1827)
- d. Gavotte.....Gossec (1734-1829)

### PART IV

- Fantasie "Faust".....Wieniawski

### PART V

- a. Ave Maria.....Schubert
- b. Palpiti.....Paganini

## FOR ORGAN

- Programme played by Gerrit Smith
- Praludium (Sonate XIX).....Rheinberger
- Intermezzo (Suite for organ).....J. H. Rogers
- Canzone della Sera.....d'Evry
- Fugue, G Minor (Folk-song-theme).....Bach

- Andante (arr. by G. S.).....Symphony No. 6 Tschaiakowsky
- Finale (arr. by Macpherson).....Symphony No. 6 Tschaiakowsky

- Spring Song.....Macfarlane
- Chant de bonheur.....Lemare
- Allegretto.....Bottasso
- Sonata (First Movement).....Cesar Franck

## FOR STRING QUARTET

- A programme by the Marum Quartet
1. Quartet, D Major.....Mozart
- Allegretto
- Andante
- Menuetto, Allegretto
- Allegretto

2. Rondeau Brilliant, Op. 70.....Schubert
- (For piano and violin)
- Andante
- Allegro

3. Songs:
- (a) Neue Liebe, neues Leben,.....Beethoven
- (b) Gretchen am Spinnrade,.....Schubert
- (c) Botschaft, Op. 47, No. 1,.....Brahms

4. Quartet, Op. 96, F Major (American),.....Dvorak
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale, vivace ma non troppo

## WHAT AMERICA OFFERS THE MUSIC STUDENT

(Continued from page 15)

All the conservatories know of good boarding places, and are in a position to give the benefit of advice, but those who prefer to study with teachers who are not allied to any musical institution, are apt to encounter difficulties in the search for a place in which to live. Miss Caroline E. Lewis, a teacher of voice, has established a musical home for girls, which seems to be modeled on intelligent and desirable lines, and she has accommodations for ten guests, each of whom pays a thousand dollars a season, which runs from October first to June. This covers instruction in voice building, with Miss Lewis, or a competent instructor not connected with the home, if the pupil is ready for the finishing, which Miss Lewis does not attempt; room, board, the use of a piano, and other necessities. Piano pupils may also study with Mrs. Mary Hill Brown, who teaches the Leschetizky method, and who is a member of the faculty of the public school music courses. Miss Lewis states, too, that she is able, through her experience and knowledge of music study in New York, to render assistance of value to her girls, who are never more than ten in number at one time, and to look out for their welfare in all ways.

The Three Arts Club, managed by Miss Jane H. Hall, deaconess-in-charge, and located in West End avenue, accommodates about fifty girls, and is highly spoken of, and here when a girl qualifies for entrance and a vacancy exists, living may be had for as little as six dollars a week. The board of managers is made up of prominent New York citizens and their wives, and Rt. Reverend David H. Greer, D.D., is honorary president. Many advantages are afforded the resident of the Three Arts Club, and in needy cases Miss Hall has even raised money for the benefit of the young women, who received it as a loan to be returned when possible. Other clubs operated similarly, in a general way, are the Ely Club, founded by the alumnae of Mrs. Ely's School for Girls, and the Studio Club.

It is not easy, this task of finding the right music teacher, and the comfortable, logical and reasonably inexpensive place to live while studying in New York, but those who are earnestly bent upon winning success can do it, if they proceed slowly, and with care and intelligence. But those who are no further advanced in knowledge than the mother and daughter, who recently called on a church choir agency, will find obstacles hard to overcome. When these two were ushered into the studio of the manager that the daughter might show her voice and ability as a singer, the mother said: "I hear that there are more soprano vacancies in church choirs than contraltos, and my daughter has been studying contralto. Under the circumstances I think she had better try for one of those positions. Daughter, sing soprano for the lady."

Among the musicians who have had to contend against the difficulties of securing the proper teachers are Ferruccio Busoni, great pianist though he is; Fritz Kreisler, one of the first if not the first of present-day violinists; Carl Jörn, the Metropolitan tenor; Johanna Galski, Marie Delna, the French contralto who has just arrived in America to make her debut at the Metropolitan; Antonio Scotti, Jeanne Maudslowi, Emmy Destinn and Leo Deveau, all of the Metropolitan; Mischa Elman, believed by many to be the future king of violinists; Mme. Kirkby-Lunn, the English contralto, formerly at the Metropolitan; Emilio de Gorgoz, the baritone, who has sung in concert with Emma Eames; Dan Beddoe, the Welsh tenor, and one of the most sought-after singers in New York; Edwin Grasse, the violinist; Paul Gruppe, 'cellist; Corinne Rider-Kelsey, the New York soprano; Janet Spencer, the contralto; Yolanda Mero, pianiste, who was recently married; Ludwig Wüllner, the baritone; Leo Tecktonius, the pianist; and Ada Sassoli, harpist. Practically there is no end to the list, for almost without exception all have had trouble.



# \$1000 PRIZE

THE advertising plans of the Barnaby Manufacturing Co. for 1910 are completed, but in order that our 1911 campaign may be most effective, we have decided to make the following extraordinary offer.

We will pay YOU one thousand dollars if you will send us the best idea to be used to advertise the famous Barnaby Zephyrs, the highest quality colored woven cotton goods on the market.

The fabrics are better than the ordinary gingham. They are in a class by themselves. They are unexcelled for beauty and style of design and coloring. They will wear and wash to your satisfaction.

The idea may consist of one word only or of several; of an illustration, or of a combination of a word or words with a drawing. It must be such that when repeatedly used in subsequent advertisements it will be recognized at a glance as expressive of



## Barnaby Zephyrs

"FABRICS OF QUALITY"

with all that is implied from the strength and quality of thirty years of "Barnaby" excellence behind it. The idea must be distinctive—in keeping with the goods.

*Note what some of the celebrated advertisers use, such as "Uneda," "Strength of Gibraltar," "His Master's Voice," "There's a reason," "Gold Dust Twins," "Have you a Little 'Fairy' in your home?"*

We want something equally good. Any illustration submitted may be drawn by the most inexperienced and yet be acceptable—just a few lines to suggest the idea will do.

We reserve the right to reject all ideas submitted if they do not answer our purpose to our satisfaction. We cannot return any ideas submitted nor answer any correspondence.

Please put your idea on one side only of a sheet of paper with your name and address on the back of the same sheet.

The idea, design, device, word or picture selected must be surrendered by the person sending it, and become the exclusive property of the Barnaby Manufacturing Co.

All ideas to receive consideration must reach us before July 1, 1910. The one accepted will be used in the January, 1911, issue of this magazine with an announcement of the winner, and a check for one thousand dollars will be mailed Dec. 15, 1910, for the idea accepted.

Send all suggestions to Branch A.

**Advertising Department**  
**BARNABY MANUFACTURING COMPANY**  
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EQUAL CHANCE WITH A MAN OR WOMAN OF FIFTY

## CONCERNING ANIMALS

CONSPICUOUS place has recently been given by the New York press to an account of an attack made by a leopard on a woman animal trainer, who, after the manner of her kind, had been abusing it. The poor beast, not long from the jungle, was confined in a loft over a cheap so-called museum, where it was to undergo the brutality known as training, where on a Sunday morning, arrayed in a new jacket, covered with gold braid, and with whip in hand, the woman entered the cage. At the first whip crack the other leopards went through their parts, but Clayton (this animal's name) refused to jump through a hoop, and after the "fork"—a long bar of iron, at the end of which are several sharp prongs—had been called for, flung himself into the air, landed upon his tormentor, and began to give her the punishment she richly deserved. Shots from a revolver in the hands of an assistant (being designed to frighten, not to kill), had no effect on the beast, and finally the sharp-pronged iron fork was brought down with all the man's force on its head. This stunned it for an instant, as likely as not injuring its skull, and the woman was rescued and sent to a hospital. And it is to be hoped that the leopard earned a release by death from his wretched fate. Think of the hideous cruelty of taking a wild creature, used to fresh air, sunshine, much exercise and liberty, shutting it up in a cage in a sunless, badly ventilated loft, and forcing it by whippings, pistol snappings and goadings by sharp pronged forks to do things its creator never intended it should do, and against which every fiber of its being protests. Where is the vaunted tenderness of the Christian church that it is dumb in the face of the hideously cruel trained animal shows?

### POLICE HYDROPHOBIA EXPERTS

As has already been mentioned in this department, Newark, N. J., is undergoing one of those hydrophobia scares which are so frequently worked up by Health Board employees, but this one has features that are unique, in that its police, according to local press reports, are qualifying as hydrophobia diagnosticians. A member of a business firm—Mr. Charles B. Johns—states that a puppy, not the dog accused of having rabies, snapped at the hand of one of the clerks who was playing with him, and that the scratches were cauterized at St. Michael's Hospital, but this apparently was altogether too unsensational a version of the affair to please the hydrophobia police, and so they gave it out that one of the firm, Mr. Webster Benjamin, was also bitten by an infected dog in spite of the fact that this is denied in behalf of the alleged victim by his business associate, who states that the puppy was the only dog on the premises, and that it did not touch any one but the clerk. Is the mad dog to take the place of the snake as an object of horror in certain forms of delusion?

### VIVISECTING BREEDS CALLOUSNESS

In an interview with a Herald reporter in regard to the anti-vivisection exhibit, Mr. F. F. Ayers, of New York, has stated it as his belief that Mr. Rockefeller, and the other men who support vivisection laboratories, are responsible for the turning out annually of thousands of medical students hardened to these experiments on living animals.

Another point well taken by Mr. Ayers, was as to the comparatively limited number of persons who know what vivisection really is. This fact has been demonstrated daily at the anti-vivisection exhibit, where it is often only after repeated assurances and demonstration that some of the visitors are convinced that the experiments shown in pictures and by object lessons are actually performed on living animals.

### A GREAT SUCCESS

Nothing at all comparable to this exhibition has ever been devised as a means of enlightening the public in regard to the deception practiced by vivisection doctors as to the alleged painlessness because of the use of anesthetics. How preposterous is this pretense, is made clear by such wanton experiments as those by the late Claude Bernard, who baked cats, dogs, and other animals alive to satisfy his morbid curiosity as to how long it would take them to die with the heat at various temperatures. One of the styles of ovens

used for this truly fiendish purpose was brought from Paris last autumn by Mrs. Diana Belois, president of the New York Anti-Vivisection Society, expressly for display at this exhibit. The Pawlaw dogs shown in a sketch also give the lie to the pretense that experiments on animals are painless. The cruel and mercenary Dr. Pawlaw—a Russian physician whose text books are used in American colleges—dispenses dog gastric juice as a cure to an ignorant world. His method of extracting the juice is to torture dogs, day in and day out, by cutting their gullets and tantalizing them with offers of meat which they greedily eat, but swallow only to have it fall through their butchered gullets to the floor, their miserable lives being prolonged by feeding at intervals through the lower part of the open gullet. A leaflet giving the process in detail, with sketches showing the operations, may be had by addressing the New York Anti-Vivisection Society, 20-25 Broadway. All who can possibly visit this exhibition, which is now on its third month, are urged to do so. The address is 2 West Thirty-third street.

### HOW DOGS ARE TREATED

An account of an experiment that appears in a medical journal, written by A. J. Ringer, of the Physiological Laboratory of the New York University, and Bellevue Hospital Medical College, shows that a certain dog, No. 19, was starved by Blum in 1901 for seventeen days; that Eppinger, Falta and Roderger, in 1908, starved a dog for three days, made him run in a treadmill one hour daily during those days, and injected .001 grain of adrenalin (one milligram per kilo) subcutaneously; that the pancreas of other dogs was removed and the animals starved for days; that on March 9, 1909, dog No. 5 was fasting, and at 5.15 p. m. was given a bath at a temperature of 8° C. (46° F.) for thirty minutes, and while wet was placed in a cold room for five and a half hours (the bath temperature was near freezing point, be it noted); that on March 10 the same dog had 2 grains of phlophigin injected subcutaneously, and on the same day was catheterized and had its bladder washed. Yet in the face of such torture, as is shown by these and thousands of other reports, college professors and medical men have the audacity to state in the public prints and before women's clubs that anesthesia is so freely used that the animals suffer no pain. The good the anti-vivisection exhibition does is indicated in a letter received by the secretary, in which the writer—a principal in a real estate firm—writes: "I have become an aggressive anti-vivisectionist, having been 'converted' through your exhibit and the reading of your literature. People do not know what is going on under the name of science, and they only need to be enlightened as to the absolute cruelties practiced to arouse them to an irresistible demand for the open door."

### A BASELESS CHARGE

It pleases those who object to devoting time and substance to the wrongs of animals to insist that the animal lover is neglecting his duty to the miserable among human beings, but the truth is that there is hardly a worker in behalf of dumb creatures who is not also identified with one or more philanthropies that affect humans. The case of Redmond Peresey, the ex-policeman, is a typical one. After this man, who had served on the mounted force, had retired, his horse Pompey, continued in police harness until after eighteen years of service it was decided he was too old for further use in the department, and he was put up at auction, along with other horses of his class, to be sold to peddlers and small expressmen. Peresey heard of the projected sale, bought Pompey in, and has given the animal an easy life at his stock farm. Again this horse lover quite recently read of a despairing youth of 16, whose relatives turned him out when he lost his position and who, unable to procure another, attempted suicide and was arraigned in court. To the court repaired Peresey and offered to take the boy home and make a man of him, having already saved the principals in two other instances where black despair had led to attempted suicide. A love of animals always deepens and broadens sympathy toward all suffering sentient creatures.



## ON HER DRESSING TABLE

A NEW coloring for the hair has been made after many experiments, and has a number of features which prove it far out of the common. It is claimed for this dye that the hair may be subsequently shampooed as often as desired without in any way affecting the color, which will remain unchanged as long as the hair lasts. This makes it to all intents and purposes like a natural color, and the lustre is very beautiful. It is used to restore gray, faded or bleached hair to the original color, and is said not to crack or fade. The maker claims that no injurious substance is included among the ingredients, and one application is all that is needed to accomplish results. The colors in which it may be had are black; dark, medium, light red, or golden brown; dark or light auburn; titian or henna red, but special shades are made to match samples of hair. There is absolutely no odor, neither is it in the least sticky or greasy, and the method of application is exceedingly simple. Price, \$2 a bottle.

Highly interesting and of the best order is a new tonic for the hair, of which the most glowing accounts are given, and further investigation merely confirms the eulogisms already heard, as chemists of eminence unite in praise of this fine tonic, and affirm that it is one of the best recently produced. There is an agreeably fresh, clean odor, of which bay rum seems to predominate, and the effect is delightfully cooling and refreshing to the scalp. It is to be applied night and morning, and will strengthen and promote the growth of hair, prevent its falling, and increase the activity of the scalp, thereby preventing dandruff as well as giving lustre and softness to the hair. The price is 50 cents a bottle.

Clever French fingers have fashioned the beautiful satin coverings of some dainty sachets which are bound with antique gold lace and decorated in the center with rare prints in colors of famous beauties of the Court of the Roi Soleil.

The coverings of the most invitingly pretty examples are no more than worthy of the entrancing odors with which they are redolent. All are unique and delightfully persistent, yet I would choose a remarkably fine bouquet as the most desirable since it is marvelously sweet. These sachets are large and double, being intended for the guarding of handkerchiefs, veils, and gloves, but others of smaller dimensions and less elaborate coverings may be ordered in sets of five—two large ones for the bureau drawers, and three small ones for the corsets or gowns. These are encased in white satin and decorated with a really royal insignia in gold.

The little specialty shop where they are to be found is a branch of a Parisian house and modishly situated in a smart studio building. Within one may be confident of finding only the very best and most approved means of preserving and creating every feminine beauty, for the care of the person has been exhaustively studied by the skilled scientist in Paris, who is responsible for all the delightful creams, lotions, powders, perfumes and sachets to be found here.

## FASHION DESCRIPTIONS

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LEFT FIGURE.—Crêpe météor in a beautiful shade of rose pink is the material used for this evening gown. Very simply cut in princess style, with an absolutely plain skirt. Self-tone hand embroidery trims the upper portion of the corsage, and the tiny sleeve, and a heavy ecru filet lace forms the tucker and cuffs.

MIDDLE FIGURE.—Evening gown of pearl gray chiffon made in two pieces and attached with a girdle of silver cloth. Silver embroidery in an odd design trims both waist and skirt, and a band of silver lace is placed at the front of the low neck. The scarf is of silver tissue with rose printings in soft colors.

RIGHT FIGURE.—Gown of Nile green taffeta with bands of green and silver embroidery that trim. Duchess lace is inserted at the front of the corsage and small ruffles of the same lace finish the sleeve.

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LEFT FIGURE.—Gown of chiffon velvet, ashes of rose color, with paniers of self-tone crêpe météor. The bodice is hand embroidered, and the yoke is of white lace.

MIDDLE FIGURE.—Dinner dress of rose pink chiffon over crêpe météor. The bodice is trimmed with gold lace, and is beautifully embroidered with shaded spangles and beads of the same color. A tucked flounce of the crêpe is set on the upper part of skirt under the shaped tunic.

RIGHT FIGURE.—A costume of green velvet heavily embroidered with satin cord. The coat is semi-fitting, cutaway in front, and fastens with antique gold and jeweled buttons.

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UPPER FIGURE is a blouse of dark blue chiffon, gracefully draped, with a deep shoulder, which is formed by a band of hand tucks. Bands of blue brocaded velvet are used as the trimming. The neck is left collarless.

LOWER LEFT.—A model in pale gray silk crêpe made with a scant sleeve, which is cut in raglan effect with a seam running from the neck to under the arm. A broad band of Persian embroidery runs across the bust and around the arm.

LOWER RIGHT.—Blouse in jumper effect of transparent black chiffon over white lace. Black satin borders the neck and sleeves and also forms the floral design that trims. Black velvet hat, its sole trimming consisting of a large velvet covered button, surrounded by a plaiting of cream colored Valenciennes.

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LEFT AND RIGHT FIGURES.—This is the back view of the gown shown on the right hand figure on this same page, made of heavy ribbed bengaline in a mustard shade with a tunic draped in washerwoman style and a long deep plaited underskirt. In the back, a shaped panel runs from the shoulders to the very bottom of the skirt, which gives a long and graceful line. In the front two plaits are laid on the shoulders to give a little fullness, and the gown is closed on the side by means of olives which are placed in groups of three. There is a small yoke and cuffs of tucked white chiffon, and the small revers are of gold and mustard embroidery. Olives are placed along the sleeves and tiny plaited ruffles finish the cuffs.

MIDDLE FIGURE.—Simple afternoon gown of Oriental silk, trimmed with rows of gold soutache. The skirt is made with a tunic effect, which meets at the back and then slopes gently open toward the bottom. The hat is of black velvet turned up on the side and trimmed with two willow feathers.

## LYE AND PEACHES

THE housewife who infers that the United States Pure Food Commission's stamp of pure food on a product or process means also that it is "good" food is likely to be disillusioned. For example, in the canning of peaches the lye-peeling process is sanctioned by the commission, but where is the housewife who would follow such a method and expect her family to be satisfied with her preserved peaches? By this method peaches of all sorts—ripe or green, windfalls or hand-picked—are thrown into a huge vat of boiling caustic soda, where they are churned until the skin comes off. This collection of lye-covered peaches and bits of skin is then washed through four waters until all of the skin and the lye are gone, but while creditable on the score of cleanliness, these violent methods naturally deprive the peach of its flavor. The advantages to the packer are that it is cheaper to let lye do the skinning, and also that the best class of peaches need not be used, because the over-watered and over-manipulated mass loses the luscious peach flavor.

Other packers carefully peel peaches by hand, using a uniformly good quality of fruit. The lye users are not obliged by the United States Pure Food Commission to specify its use on the label, but those packers who use daintier methods, with the object of furnishing well-flavored, good fruit are using on their product labels that will help the housewife to know which process is offered her. Therefore it behooves her to give some attention to labels.

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## A R T N O T E S

### EXHIBITIONS NOW ON

New York. Knoedler's. Eleventh annual of the American Society of Miniature Painters. Until January 29.

Montross'. Pictures by Edward J. Steichen. Until January 29.

Scott and Fowles'. Portraits by Wilhelm Funk. Until January 30.

Folsom's. Pastels of Brittany by Charles Fromuth. Until January 30.

Oehme's. Water-colors of English gardens, by Marie Stillman.

Kleinberger's. Important collection of Dutch and Flemish old masters. Until February 1.

Cottier's. Oriental porcelains and Wedgwood.

Keppel's. Etchings of the sixteenth and seventeenth centuries.

Madison Art Gallery. Works by Edward Greacen and Karl Anderson.

Tooth's. Early colored English engravings.

Salmagundi Club. Recent works by Charles Austin Needham. Until January 30.

Clark's. Water-colors by Charles S. Forbes. Until February 2.

Branders'. Paintings by Hubert Vos. Until January 29.

Macbeth's. Landscapes by Ben Foster and figure studies by Miss Richardson. Until February 7.

Durand-Ruel's. Recent paintings by Claude Monet, and works by Corot, Daubigny, Decamps, Delacroix, Diaz, Dupré, Rousseau and Troyon. Until February 5.

Katz's. Recent pictures by Guy C. Wiggins.

American Museum of Natural History. Indian photographs by Frederick Monsen. Until February 1.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis xv and xvi periods.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. Until January 29.

Boston. Copley Gallery. Works by Louis Kronberg.

Doll and Richards'. Paintings by Edward D. Boit.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. Until January 30.

Indianapolis. John Herron Institute Saint-Gaudens Memorial Exhibition of sculpture. Until March 1.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. Until March 20.

Plastic Club. Photographs by Florence Maynard. Until February 5.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. Until February 22.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

Worcester. Art Museum. Second Annual Rotary Exhibition of the Philadelphia Water Color Club. Until February 7.

### EXHIBITIONS TO COME

New York. Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. January 30 to February 19.

Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17. Exhibits received February 22 and 23.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Branders'. Memorial exhibition of portraits by Benjamin Curtis Porter. During February.

Chicago. Art Institute. Works by the Society of Western Artists. During February.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

### AUCTION SALES

New York. Mendelssohn Hall. Works by "The Men of 1830," collected by Mr. H. S. Henry, of Philadelphia. February 4, 8.30 p. m. On view at American Art Gallery from January 28.

### GOSSIP

THE New York art season being practically at its height, nearly every dealer is holding some special exhibition, besides showing a number of carefully selected old and modern works. At these galleries, the art lover or student may spend a part of each day most advantageously, and at all will find a cordial welcome.

Among the one-man shows that of landscapes by Edward J. Steichen is the last that will be held at the old Brandes gal-

lery, for early in February it is to be moved to new and larger quarters at 550 Fifth Avenue, between Forty-sixth and Forty-seventh Streets. The paintings now on exhibition—thirty-one in number—for the most part depict scenes in the valley of the Morin, and are highly impressionistic in style.

The Madison Art Gallery, which was opened only a month or two ago by Mrs. Davidge, a daughter of the late Bishop Porter, and which is now filled with works by Edward Greacen and Karl Anderson, has thus far been thoroughly successful. The character of its exhibitions has been high, and, as is usually the case when this is so, many people have gone to see them.

At the eleventh annual exhibition of the American Society of Miniature Painters, which was opened with a reception on Saturday, January 15, at the Knoedler galleries, ninety-eight works, selected from 300 submitted, are shown. Although there are several dainty little works in the collection, nearly all are portraits, among which may be mentioned Nanette Liebert (a charming child), by William J. Baer, the president of the Society; Mrs. Robert Stevenson, by Mrs. Lucia F. Fuller; the late Augustus Saint-Gaudens, by Mrs. Saint-Gaudens; Cecelia (a baby), by Helen M. Turner; Dorothy Scully, by Miss Martha S. Baker; Miss N., by Wm. J. Whittemore, and "Portrait," by Alton Wiles.

A rare collection of old etchings, dating from the fifteenth and sixteenth centuries, is now on view at Keppel's galleries. There is so much beauty and delicacy in these old etchings which have been mellowed by time, but are still in an excellent state of preservation, that such an opportunity of studying the methods of the old etchers should not be missed by those interested in this branch of art.

Early in February there will be opened at the Banderes galleries a memorial exhibition of portraits by the late Benjamin Curtis Porter. The arrangements are in charge of a committee of artists consisting of Messrs. Daniel C. French, Carroll Beckwith, Wm. M. Chase and John W. Alexander, all of the National Academy of Design, of which Mr. Porter was long a member.

There are now on exhibition at the American Art Galleries, prior to their sale at Mendelssohn Hall on the evening of February 4, twenty-one paintings by "The Men of 1830," collected by Mr. H. S. Henry, of Philadelphia, and as these works are all said to be exceptionally fine examples, the sale promises to be one of the most interesting events of the season. The artists represented are Corot (five works), Daubigny, Diaz, and Jules Dupré (each three works), Millet and aJequé (two paintings each), and Decamps, Schreyer and Troyon.

At the Winter Exhibition of the National Academy of Design, which closed on January 9, the amount realized on pictures sold was \$25,000. Among these, "Phyche," by Sergeant Kendall (bought by the Metropolitan Museum), brought \$7,000; "The Great Deep"—F. J. Waugh's beautifully rendered view of mid-ocean—\$2,000; the Carnegie prize picture, "Opalescent River," by Gardner Symons, \$2,000; "The Approach of Evening," by George H. Bogert, \$2,000; "On the Heights" (showing several girls with wind-tossed hair, outlined against the sky), by C. C. Curran, \$2,000, and "Lady Trying on a Hat," by F. C. Frieske, \$1,000.

At the recent election of officers of the National Sculpture Society H. A. MacNeil was elected president, John M. Carrere, vice-president; F. G. Roth, second vice-president; T. W. Drummond, treasurer, and J. Scott Hartley, secretary.

Some 320 paintings and sculptures are shown at the annual exhibition of works by artists of Chicago and vicinity, now being held at the Art Institute in that city. The display is said to be of a much higher average than ever before and to have been well attended. "The Riva," by Oliver D. Grover, a Venetian scene, in the half-light of moonrise and sunset, was awarded the Young Fortnightly prize and purchased by the jury for the Municipal Art Gallery; the Mrs. Julius Rosenwald prize of \$100 was won by Walter M. Clute, with his painting entitled "The Child in the House—the Golden Age"; and the W. F. Grower prize of \$100 went to Bertha M. Dressler.

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# SOCIETY

## DIED

**Gardiner.**—On January 21, John Lyon Gardiner, of Gardiner's Island.

## ENGAGED

**Gould-Drexel.**—Miss Marjorie Gould, daughter of Mr. George J. Gould, to Mr. Anthony J. Drexel, Jr.

## WEDDINGS

**Allen-Hall.**—Jan. 26.—Mr. Walter Batesman Allen and Miss Agnes S. Hall, daughter of Mr. William C. Hall, were married on Wednesday, Jan. 26, in the Church of the Ascension at four o'clock. Matron of honor, Mrs. Charles Dewey. Bridesmaids: Miss Adelina Richards, Miss Flournoy Hopkins, Miss Eleanor Downing and Miss Athenais Grymes.

**Kernochan-Howland.**—Jan. 26.—Mr. Frederick Kernochan, Jr., and Miss Elizabeth Lawrence Howland, daughter of Mr. Louis Howland, were married on Wednesday, Jan. 26, in the Church of the Transfiguration. Bridesmaids: Miss Hortense Howland and Miss Nathalie Howland. Best man: Mr. Whitney Kernochan.

**Thomas-Oelrichs.**—Jan. 26.—Mr. Leonard M. Thomas and Miss Blanche May Oelrichs, daughter of Mr. Charles M. Oelrichs, were married on Wednesday, Jan. 26, at the home of the bride. Maid of honor: Miss Cecilia May. Best man: Mr. William S. Hitt. Ushers: Mr. Adolph Borie, Mr. W. O'Donnell Iselin, Mr. James W. Barney, Mr. William Post, Mr. T. Mackor Robertson, Mr. Harry Oelrichs and Mr. Charles de Loosy Oelrichs.

## WEDDINGS TO COME

**Bicknell-Zabriskie.**—Feb. 5.—Miss Theresa Pierrepont Bicknell, daughter of Mr. Geo. A. Bicknell, to Mr. Frederick C. Zabriskie; Christ Church, 4 o'clock.

**Gurnee-Hoppin.**—Feb. 8.—Miss Mary Gurnee, daughter of Mr. Walter S. Gurnee, to Mr. Francis V. L. Hoppin; at the home of the bride.

**Havemeyer-Webb.**—Feb. 8.—Miss Electra Havemeyer, daughter of Mrs. Henry O. Havemeyer to Mr. James Watson Webb; St. Bartholomew's Church 4 o'clock.

**Stewart-Ballinger.**—Jan. 29.—Miss Alma May Stewart, daughter of Mr. Alexander Bruce Stewart, to Mr. John Henry Ballinger; at Seattle, Washington.

## INTIMATIONS

**Anderson.**—The Misses Harriett and Katherine Anderson, nieces of Mrs. Taft, have joined their mother, Mrs. Charles Anderson, of Cincinnati, as the guests of the President and Mrs. Taft.

**King.**—Mrs. David King, of New York, who has taken an apartment at Stoneleigh Court, Washington, D. C., has been joined by her daughter, Mrs. E. Maitland Armstrong.

**Livingston.**—Mrs. Robert R. Livingston will give dinners for Miss Laura Suffern Livingston on February 4 and 17.

**Payen.**—Miss Payen, of Paris, is stopping with Mr. and Mrs. William Church Osborn.

**Reid.**—Ambassador and Mrs. White-law Reid will depart for Europe on Jan. 29.

**Rhineland.**—Mrs. T. J. Oakley Rhineland has been stopping with Mrs. Amory S. Carhart at Tuxedo.

**Schiff.**—Miss Lucille Schiff, of London, who has been a guest of Mrs. Samuel Spencer, has gone to New Orleans.

**Shipman.**—Mrs. Herbert Shipman, who has been stopping with her parents, Mr. and Mrs. Edson Bradley, at Washington, has returned to New York.

**Spencer.**—Mr. and Mrs. Lorillard Spencer, Jr., have returned to Newport from New York.

**Van Rensselaer.**—Mrs. Bayard Van Rensselaer, of Albany, is visiting the Misses Robb.

**Warner.**—Mrs. Henry Wolcott Warner will give a theatre party for her niece, Miss Viola Townsend, on February 8, a supper following at Sherry's.

**Wysong.**—Mr. and Mrs. John J. Wysong are arranging to occupy their villa in Newport next season.

## CHARITY ENTERTAINMENTS

**Charity Ball.**—Jan. 25.—The annual Charity Ball was held on Tuesday, Jan. 25, at the Waldorf-Astoria.

**Musical School Benefit.**—Feb. 18.—A musical pantomime for the benefit of the Musical School Settlement will be given on the afternoon of Friday, Feb. 18, at the New Theatre. Among the patronesses are: Mrs. Gustav Mahler, Mrs. M. Taylor Pyne, Mrs. Dallas Bache Pratt, Mrs. Charles A. Peabody, Mrs. Oren Root, Mrs. J. West Roosevelt, Mrs. Henry G. McVicar, Mrs. Harry W. McVicar, Mrs. Harry Payne Whitney, Mrs. Payne Whitney, Mrs. Frank S. Witherbee, Mrs. Archibald Douglas Russell, Mrs. Walter Damosch, Mrs. Wm. H. Draper, Mrs. George C. Clark, Miss Mary T. Field, Mrs. Thomas Hastings, Mrs. Archer Huntington, Mrs. Wm. Pierson Hamilton, Mrs. Foxhall Keene, Mrs. Chas. L. Riker, Miss Hague, Mrs. Gustav Kissel, Mrs. Daniel Lamont, Mrs. Carnegie, Mrs. Wm. Evarts Benjamin, Mrs. Paul Dana, Mrs. Arthur James, Mrs. Le Roy King, Mrs. Herbert Satterlee, Mrs. Edward Harkness, Mrs. Blair Fairchild, Mrs. Wm. Adams Delano, Mrs. John Henry Hammond, Mrs. H. Fairfield Osborn, Mrs. John S. Pratt, Mrs. Whitridge, Mrs. Archibald Rogers, Mrs. Henry Phipps and Mrs. George A. Dixon. Among those who will take part are the following: Mrs. Payne Whitney, Mrs. Reginald Vanderbilt, Miss Kernochan, Mrs. Harry Payne Whitney, Miss Olive Hitchcock, Miss Nathalie Howland, Miss Julia Loomis, Mrs. Arthur Burden, Mrs. Eustis, Miss Constance Pratt, Miss Hoyte Wiborg, Mrs. Roger Winthrop, Mrs. Sydney Breese, Miss Josephine Crosby, Miss Hayden, Mrs. Richard Stevens, Miss Ione Page, Mrs. Choate, Mrs. Wright, Miss Marjorie Gould, Miss Marjory Curtis, Miss Helen Coster, Miss Julia Robbins, Miss Beatrice Nicholas, Miss Oya Wiborg, Miss Clara Fargo, Miss Girlie Brown and Miss Constance Folsom.

## CORRESPONDENCE

**Palm Beach, Fla.**—Late arrivals: Mrs. W. J. Cruger, Mr. H. A. Adams, Dr. H. H. Atkinson, Mr. L. J. Borland, Mr. E. K. Anderton, Mrs. William H. Beard, Mr. and Mrs. F. B. Shedd, Miss Shedd, Mr. and Mrs. A. H. Olmstead, Miss Olmstead, Mr. and Mrs. W. R. Kenan, Miss Sarah Kenan, Mr. Frederick Townsend Martin, Mr. and Mrs. Frederick Ahr, Miss Evelyn Ahr, Mr. John J. Jordan, Mrs. H. Jordan, Miss Jordan, Miss A. Conners, Miss Ruth Conners, Mr. J. M. McCarthy, Mr. C. J. Vandergrift, Mrs. Julia A. Frost, Miss Frost, Mrs. A. F. Noel, Mrs. B. C. Turner, Mrs. Walker Edwards, Mrs. D. J. Davidson, Mr. and Mrs. O. L. Demmerick, Mr. and Mrs. E. C. Fuller, Mr. C. H. Wight, Mr. and Mrs. Eldon R. Keith, Mr. J. E. Jelke, Mrs. S. G. Dellet, Mr. and Mrs. M. P. Washburn, Mr. and Mrs. L. D. May, Mr. and Mrs. C. G. Cherry, Mr. George J. Brennan, Mr. William Ware, Mr. W. H. Pleasants, Mr. J. E. Quinn, Mr. and Mrs. Frank Hall, Mr. and Mrs. A. B. Vallent, Mr. and Mrs. Julian D. Fairchild, Mr. and Mrs. E. R. Hibbard, Mrs. Robert Smith, Mr. Delos E. Fitzgerald, Mr. and Mrs. J. L. Warren, Mrs. M. A. V. Waddle, Mr. Seth Barton French, Mr. E. R. Richardson, Mr. S. M. Stevenson, Mr. and Mrs. William Sperry, Miss Dorothy Sperry, Miss Virginia Sperry, Mr. A. E. Smylie, Mr. F. P. Scudder, Mr. D. A. Denmark, Mr. and Mrs. E. C. Fuller, Mr. and Mrs. Joseph Flemming, Mrs. Orlando S. Johnson, Mr. and Mrs. W. C. Spencer, Mr. D. A. Loring, Mr. W. D. Hanley, Miss B. E. Greenwood, Dr. J. H. French, Mr. Fred P. Seymour, Mr. W. J. Ferris, Mr. C. L. Baker, Mr. Arthur L. J. Smith, Mr. and Mrs. O. L. Domonick, Mr. C. H. Wright, Mr. John J. Jordan, Mrs. H. Jordan, Mr. and Mrs. A. W. Laidlaw, Mr. and Mrs. R. M. Chesebrough, Mrs. E. G. Kennison, Mr. and Mrs. John Eaton, Mrs. Louise Brown, Mr. William P. Badger, Mr. and Mrs. Joseph R. Woodwell, Mr. and Mrs. C. B. Sloan, Mr. and Mrs. J. L. Warren, and Mrs. John A. Manning.

**St. Augustine, Fla.**—Late arrivals: Mr. and Mrs. Charles H. Hayden, Miss Hayden, Mrs. Robert E. Fenton, Mrs. E. L. Chittenden, Mr. and Mrs. L. Putnam Meyers, Mr. M. C. Paul, Mr. and Mrs. W. J. Riley, Mr. and Mrs. J. W. Priestley, Mr. T. D. Richardson, Mr. Henry Van Ness, Mr. and Mrs. Trowbridge Hall, Mr. David B. Shepp, Mrs. E. C. Bliss, Mrs. H. J. Carroll Wilson, Mr. W. W. Saylock, and Mr. and Mrs. G. W. Latimer.

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## VOCAL AND INSTRUMENTAL COMPOSITIONS

THE following is a carefully compiled list of this winter's best selling music, prepared especially for Vogue by G. Schirmer, music publisher.

### SECULAR SONGS

- Moonlight. Medium voice...*Harriet Ware*  
Joy of the Morning. High voice.  
*Harriet Ware*  
I Am Thy Harp. Alto or baritone  
voice.....*H. Woodman*  
In Arcady. Medium or low voice.  
*H. Woodman*  
Salve. Medium voice.....*Marie Horne*  
Thou Art to Me. Medium soprano or  
baritone voice.....*G. W. Chadwick*  
Who Knows. Medium voice.  
*H. Clough-Leighter*  
Cry of Rachel. High voice...*M. T. Salter*  
Lamp of Love.....*M. T. Salter*  
I Breathe Thy Name.....*M. T. Salter*  
Love's Philosophy. High voice. E flat  
original. Low voice, C (transp.),  
*B. Huhn*  
My Laddie. High voice, G. Low  
voice, E flat.....*W. A. Thayer*  
Am. See. High voice, Gm. D to G.  
Low voice, Em. B to E....*F. La Forge*  
To a Violet. High voice, G flat, F to  
A flat. Low voice, D, C sharp  
to E.....*F. La Forge*  
The Coyote. High voice. Am. E to  
A flat. Low voice, Em. B to  
E flat.....*F. La Forge*  
June. High voice.....*W. M. Rummel*  
Ecstasy. High voice.....*W. M. Rummel*  
From the Prison Window. Medium  
voice.....*S. C. Colburn*  
Just a Multitude of Curis. High or  
medium voice.....*F. Renard*  
The Fern Song. High voice...*F. F. Bullard*  
La Petite Anne. High or medium  
voice.....*K. Schindler*  
Adoration. High or medium voice.  
*K. Schindler*

### SACRED SONGS

- Thou Art the Way. Medium or low  
voice.....*W. Berwald*  
Give Alms of Thy Gods. High or  
low voice.....*W. H. Bontemps*  
The Ninety and Nine. High, medium  
or low voice.....*E. Campion*  
The Prince of Galilee. High or low  
voice.....*W. W. Gilchrist*  
A Home in Paradise. High voice.  
*H. Hadley*  
Unto the Hills. High or low voice.  
*C. B. Hawley*  
The Lord is My Strength. High or  
low voice.....*B. Huhn*  
Far from My Heavenly Home. High  
voice.....*N. I. Hyatt*  
Gethsemane. High or low voice.  
*M. T. Salter*  
The Redeemer. Soprano or tenor,  
alto or baritone, bass...*H. R. Shelley*  
The Christ. Bass.....*H. R. Shelley*  
Evening and Morning. High, medium,  
or low voice.....*Max Spicker*  
The Cross. High voice, Cm. Low  
voice, Am.....*Harriet Ware*

### DANCE MUSIC FOR PIANO SOLO

- Au Petit Bonheur.....*R. Berger*  
C'est Pour Rire.....*R. Berger*  
Philopena.....*R. Berger*  
Happy-Go-Lucky.....*R. Berger*  
Love Cure. Polka.....*Edmund Eysler*  
Chemin d'Amour.....*O. Cremieux*  
Jeunesse.....*G. Schindler*  
La Debutante.....*A. Tedesco*  
La Chicana.....*A. G. Demorest*  
Ideal Boston Waltz.....*Bolart*  
Mia Cara Waltz.....*O. Hammerstein*  
The Love Cure. Valse intermezzo.  
*E. Eysler*  
Love's Torment.....*Caruso*  
A Woman's Word.....*Nilson-Cyuso*  
Chanson Bohemienne.....*J. B. Boldi*  
Passionee.....*G. Montagna*  
Cœur Brisé.....*A. Pietromarchi*  
Les Charmes.....*Alex. Maitinsky*  
Valse Frivole.....*Delmas*

### PIANO SOLO—GRADE, 3-4

- Vanity.....*R. C. Jackson*  
Menuet du Bon Vieux Temps...*A. Benoist*  
Tarentelle Mignonne.....*Rud. Friml*  
Au Rouet.....*J. H. Rogers*  
Chiffonnette.....*F. P. Atherton*  
Danse des Demoiselles.....*Rud. Friml*  
Lolita.....*Emil Liebling*  
Arabesque.....*R. Joseffy*  
Cradle Song.....*R. Joseffy*  
Oriental.....*R. Joseffy*  
Cajolerie.....*R. C. Jackson*  
Wandering.....*Helen Hopekirk*  
Cronan.....*Helen Hopekirk*

- In the Ruins.....*Helen Hopekirk*  
A Twilight Tale.....*Helen Hopekirk*  
Sundown.....*Helen Hopekirk*  
Graziosa.....*J. A. Pacher*  
Etude Milodigne.....*J. H. Rogers*  
Valse Caprice.....*J. H. Rogers*  
Deuxieme Valse Lente.....*V. Dolmetsch*  
Staccato Etude.....*Ch. H. Beebe*  
Ariette di Balletto. Gluck paraphrase.  
*R. Joseffy*

- The Organ Man. Valse humoresque.  
*Ch. S. Burnham*

### VIOLIN AND PIANO

- Canzonetta.....*Rud. Friml*  
Mignonette.....*Rur. Friml*  
Cradle Song.....*Rud. Friml*  
Berceuse.....*Rud. Friml*  
Chanson Meditation.....*R. Cottenet*  
Romance.....*H. H. Huss*  
Air a la Bourree.....*H. Bartlett*  
A Fairy Tale.....*G. Strube*  
Berceuse Ecossaise.....*Schwab*  
Italian Serenade.....*H. L. Case*  
Gipsy Melodies.....*G. H. Koeppling*  
Largo.....*Frank Renard*  
Canzonetta.....*A. d'Ambrosio*  
Desir.....*Alb. Bachmann*  
Melodie.....*Alb. Bachmann*  
Love Song.....*W. Bendall*  
Fantaisie Tzigane.....*D. Mohr*

## FASHION IDEALS OF TWO FAMOUS PRIMA DONNAS

(Continued from page 8)

a gray satin foundation that had a tinge of yellow in it. A border of tucked silver gauze formed a facing all around the bottom of this skirt, over which the irregular edges of the lace fell with a smart tunic effect. The bodice portion was also trimmed around the décolletage with folds of the same silver, descending over the bust in surplice style and forming the basis for a unique decoration. This decoration consisted of bunches of button roses in the pastel tints, made of narrow folds of chiffon wound around in rose fashion—pink, lavender, yellow, white, and pale blue—and these bunches, set on at intervals along the silver, had the effect, at a little distance, of a choice repoussé design, done in colors on the silver, and contributing great elegance to the general scheme of the trimming.

Then came a picture-gown that brought visions of violets, and scattered beauty in every fold of its drapery. Chiffon-cloth in a lovely tint of violet was the material from which the costume was fashioned, and the satin foundation underneath it was several shades lighter, so that it threw the embroidery into high relief. This rich and elaborate embroidery formed a Moyen-Age cuirass on the front of the princess foundation, finished with a deep point in the middle, and extending upwards as high as the bust. It was fastened down closely at the bottom and served as the starting-point for rather full draperies of the chiffon-cloth which dropped to the foot; several panels that ended in squares of the same embroidery falling straight down over the other drapery, in the front and back. The bodice portion was decidedly unique, for from the top of the cuirass upward, the guimpe and long sleeves were made of delicate gold lace. Finely tucked portions of the violet material overlaid this lace, permitting it to gleam dimly through its texture, its open pattern being shown only in the round cut-out portion at the neck, and in the long close sleeves. The Russian oversleeves, extending almost to the elbows, were a pretty feature, being cut in one continuous piece with the shoulder. A detail that should not be overlooked was the finish to the decorative bands at the back of the bodice. These were large medallions, made of a transparent enamel that had an iridescent quality like mother-of-pearl, and absorbed the violet color like a chameleon. The design upon them might have illustrated Venus arising from the foam of the sea—or anything—but at any rate it was beautiful, and bore the signature, "G. Stalin," giving them the value of objects of art, instead of mere buttons.

All of her hats are distinctly new in style and Parisian; being large, without exception, and exhibiting an eccentricity of outline which makes them entirely characteristic, when adjusted on her coiffure of Roman braids, at the angle of coquetry. A great black velvet chapeau, with a Gainsboro' tilt on the left side, has a wonderful panache of large white ostrich tips falling over the brim; and an ashes-of-roses satin creation which has the merit of extreme becomingness, is trimmed only with a very full ostrich "wreath," surrounding the ultra-broad crown.



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